SQUARE DANCING

NOVEMBER 1971

50c PER COPY



THE OFFICIAL MAGAZINE OF The Sets in Order AMERICAN SQUARE DANCE SOCIETY

APPLAUSE means THANK YOU!

(See page 3)

Horizons Unlimited



THE HAPPY PICTURE *of young Miss Cynthia Dickinson at the top of this page has inspired us toward a direction for the coming year. Cynthia of Houston, Texas, aged 16, is blind. She is also an ardent square dancer. According to her caller/teacher Lew Torrance, he admitted Cynthia into the class with some misgivings. "It was perhaps a greater challenge to me than it was to her," writes Lew, "so I accepted the idea and then started thinking about ways to make it easy for her. That was my first mistake." In no time at all Cynthia proved herself to be an excellent pupil. Lew soon decided to forget making it easy for her. Instead, he proceeded on with his course of Fifty Basics, from which Cynthia graduated "with honors" this past spring and became a full-fledged member of the activity.*

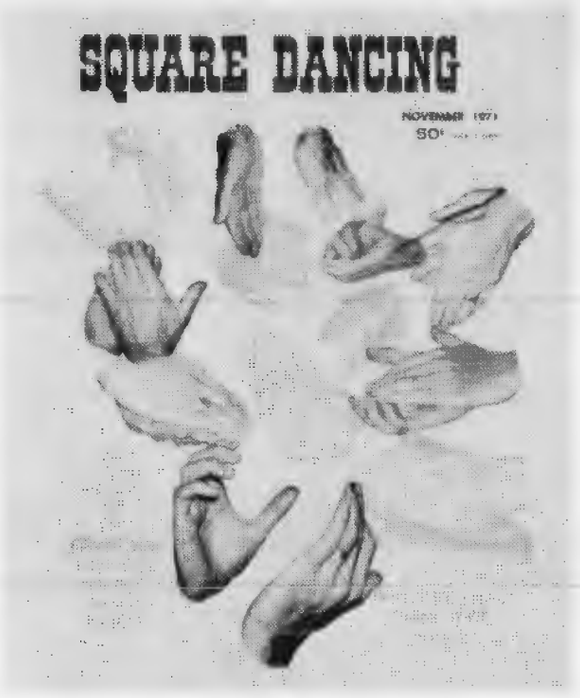
This simply emphasizes the point that square dancing—if properly applied—can be enjoyed by just about everyone who would like to participate. We've been aware of the growing number of square dance groups designed for those handicapped in one way or another. We receive many letters about such groups as the marvelous wheelchair dancers, the Silver Spinners from Seattle, Washington, who have awed audiences at the past three national conventions. The deaf and the dumb, those without sight and those in wheelchairs have all found in square dancing a place and we still have high on our list of projects yet to do, a handbook for those working with the handicapped.

But even broader than this is a continuing project of bringing square dancing into focus for more men and women, boys and girls. A square dance program to fit the needs of everyone who might enjoy it is our goal. Though great strides have been taken in this direction in the past two years we have fond hopes that some of our projects slated for the coming year will help us all to reach that goal. With the likelihood of more leisure time than ever before for the average person there is little doubt that square dancing can, and in many cases will, fill the requirements for those seeking an ideal, friendly, couple recreational activity. Our motto for 1972 is HORIZONS UNLIMITED.



AS I SEE IT

bob osgood



Approval, yes that too, but primarily applause says "Thank You!"

WE'VE BEEN IN A REFLECTIVE MOOD here recently contemplating this 23rd Anniversary issue, while at the same time taking a rather cursory inventory of the square dance activity as it is today. The conclusion unfolded that were it not for a few significant ingredients we simply would not have a square dance activity to enjoy at all.

The somewhat less than original thought also occurred to us that, this being Thanksgiving month, it was a good time to single out a few of these *ingredients* as a means of saying "thank you" to those who deserve credit.

We'll begin by pointing to you dancers and saying "thank you" for filling the halls and for encouraging your non-dancer friends to join the next beginner classes. We also say "thanks" for encouraging your callers and teachers by your very presence at their dances and classes and by your applause.

Applause, the dancers' way of saying "thank you" is the subject of our cover this special November issue. When you clap at the end of a tip, or at the end of an evening, your enthusiasm is aimed in many directions. Of course, it reflects your appreciation of your caller, but it's far more than that. If you enjoyed a particular dance then you are showing appreciation to its author and to the musicians who recorded the music. You are saying "thanks" to the folks who provided the place where you dance, those who brought the refreshments and those who serve as greeters at the door.

But more than all of this, your applause expresses your own personal joy at being able to dance. It says "thank you" to the others who shared your square. It says to your partner, "I enjoyed dancing with you." The clapping of hands says much but most of all it says "thank you."

Our Salute to Sound

IF YOUR SQUARE DANCING experience goes back far enough you'll be one of those who remembers the time when the caller would stand up on the stage or on an up-turned box,

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OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXIII - NO. 11

Printed in U.S.A.

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Membership $5.00 per year includes 12 issues of the Official Magazine.

PLEASE NOTE: Allow at least six weeks' notice on changes of address and be sure to give the old address as well as the new one.

Published monthly for and by Square Dancers and for the general enjoyment of all.

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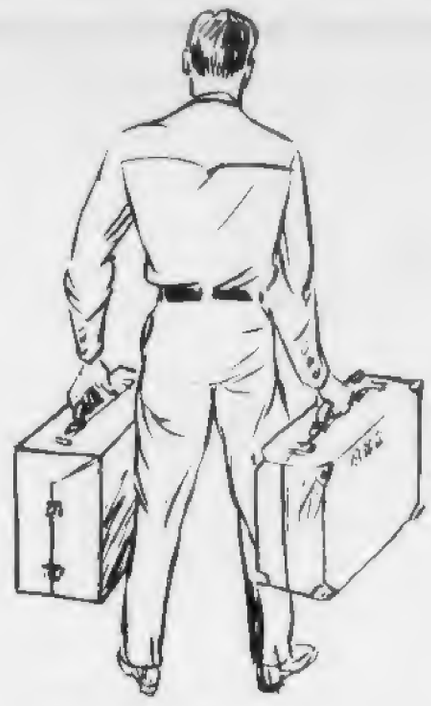
Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434

table top or chair, cup his hands to his mouth and literally shout out his "Sally Goodins" and his do sa dos. An exceptional caller might be heard by half a dozen squares; an average caller by three or four. If the hall was large and the crowd noisy then each square would have its own caller dancing right along with the others as he called.

In this manner, square dancing existed for many years — to the period just preceding World War II. Then with the electronic revolution of the 40s came the modern PA system, which changed so much of our everyday living and left its indelible impression on the square dance activity.

We remember back to our earliest "portable" sound system, a bulky Conrad amplifier with a 78 rpm turntable (definitely not variable speed) mounted on top of the amplifier. Then there were two large heavy speakers and a microphone twice the size of a man's fist. Our second set bore the name of Howard Earl, the Cadillac of its day. No less heavy in weight, but the Earl did have variable speed plus a myriad of knobs to control music, voice tone and volume. The two mammoth speakers joined at the back into one handy but awkward carrying case with space for cables, microphone, notes, first aid kit, spare fuses and

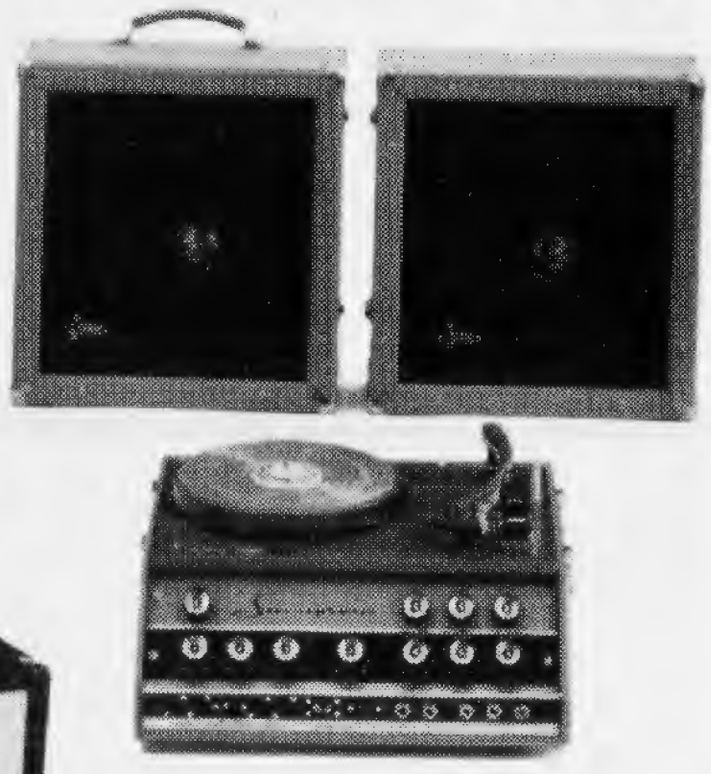


soldering iron. Somewhere along the line there was the compact Califone which all fitted into a single package of amplifier, turntable and speakers.

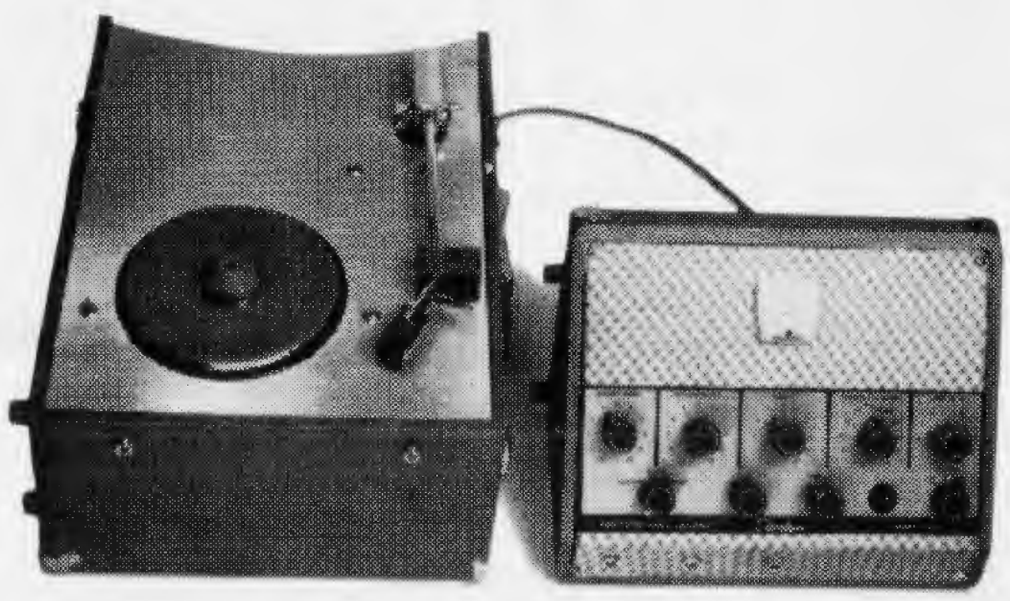
In recent years with Newcomb, Hilton, Bogen and Clinton (a good name combination for a firm of lawyers) absorbing an estimated 90% of the square dance sound system business, today's caller has at his fingertips perfect sound to adequately handle virtually any square dance hall anywhere.

Square dancing has made giant strides in the past two decades. Much of the credit must indeed go to the manufacturers who supply us with the continually improving equipment. To them we say "thank you".

A salute and a big "Thank You" to four of the most sought after, modern public address systems on the market today.



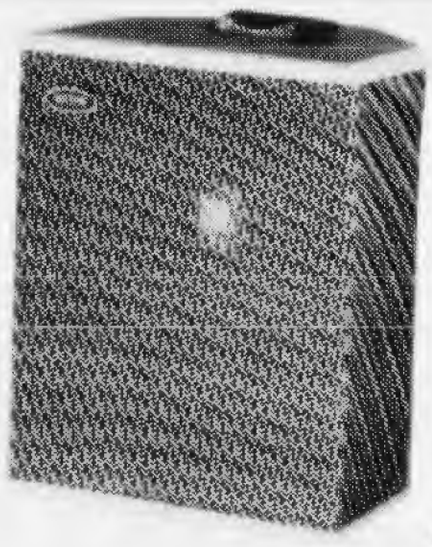
NEWCOMB



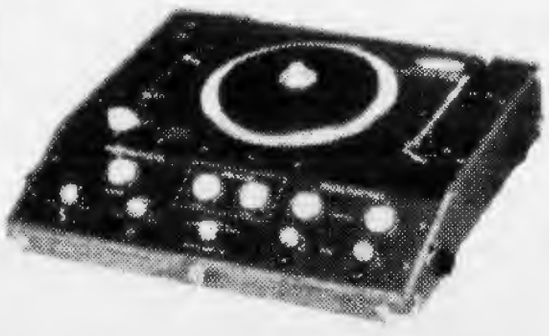
CLINTON

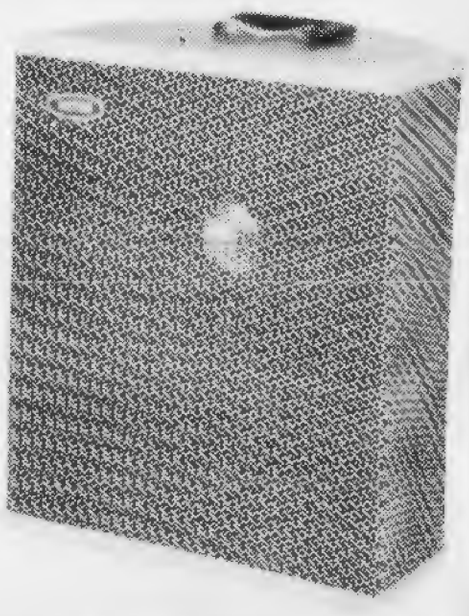


BOGEN



HILTON





To the Makers of Records

A CROSS-COUNTRY PHONE CONVERSATION with Bob Brundage the other day disclosed the fact that square dance bands have not completely disappeared. The recent New England Square Dance Convention featured live music, much to the delight of many old timers. It's a fact that perhaps fewer than 10% of the callers in the activity today have had the opportunity to call to live music. Dancers who have not been present when a first rate combination of square dance musicians were on hand to supply the rhythm and the melody have indeed missed a fine experience. With live music, something almost magical happens on the dance floor and it is unfortunate that today few of these musical groups are left.

The disappearance of the musician from the contemporary square dance is understandable. For one thing the square dance movement expanded so rapidly a few years back that in some areas where there might have been as many as ten available, qualified orchestras there might also have been fifty or even a hundred groups dancing on a given evening in need of musical accompaniment.

Another reason was cost, and the expense of paying for live musicians in addition to the hall rent, refreshments, caller's fee, etc., was more than the average group could bear.

The answer was recordings. At first callers stumbled along with what recorded music they could get their hands on. They had to rely on squeaky fiddle tunes played too fast or too slow on equipment that could change neither situation. Most early recordings utilized existing local square dance bands. Some were fine. Many, when compared to the sounds of today's recordings, were poor indeed.

Eventually techniques improved. Some of the dedicated recording companies began using the best musicians available. They commissioned professional arrangers and did their recording in modern, well-equipped studios. As a result of all of this, today's callers have in their record case a collection of hoedown, singing call and round dance music with infinitely more variety than earlier callers could ever hope to encourage from even the most sought after musical group.

Today even small groups of square dancers can enjoy the luxury of fine recorded music and in some instances where "live" callers are not available, the callers, too, are impressed in plastic. And so, to the square dance recording companies — 35 in all (at the present time)—to whom contemporary square dancing owes so much we say "thank you."

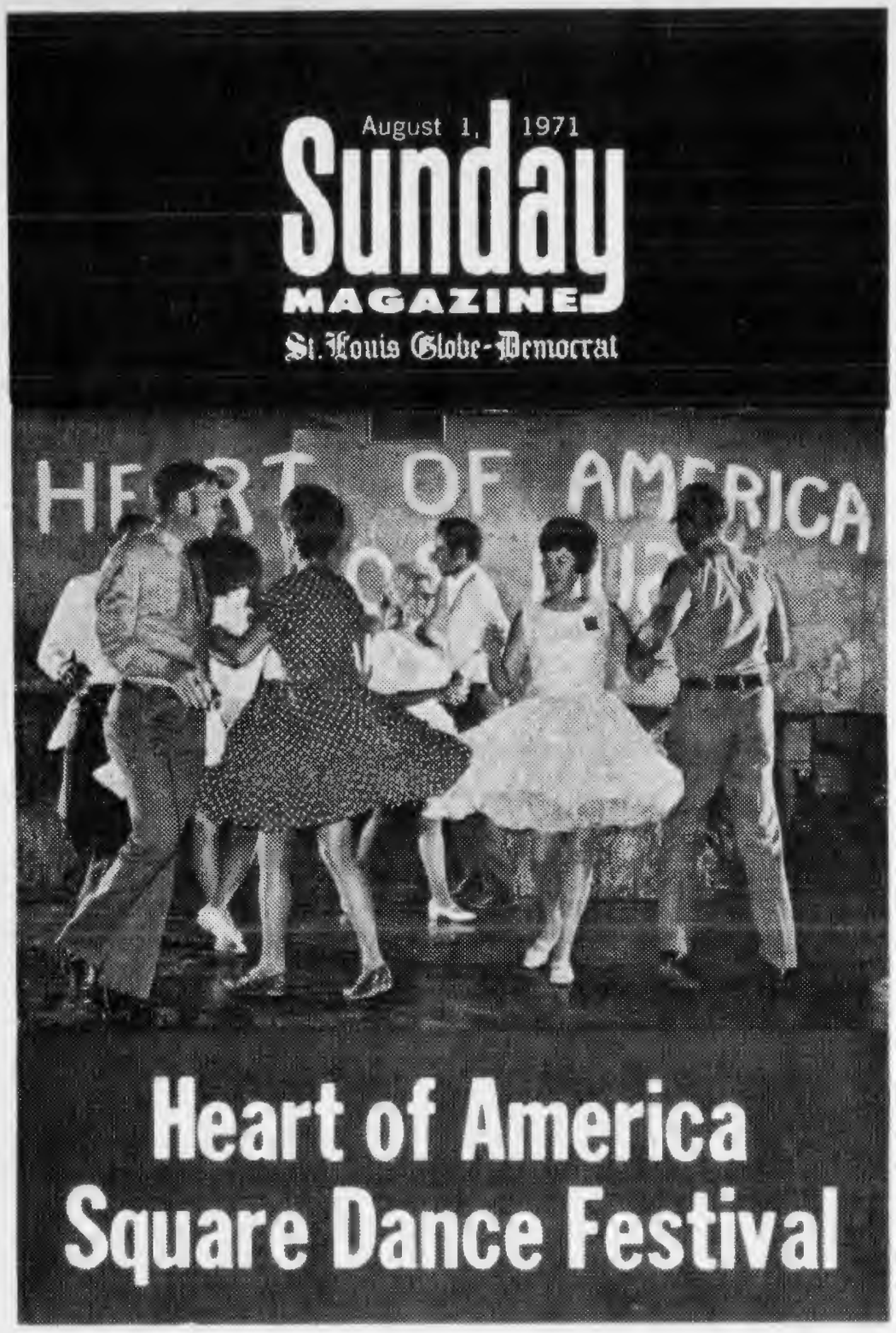
Perhaps you'll be interested in the names of the 35 record labels considered 'active' at the present time.

Belco	Jewel	Pulse
Blue Bolt	Kalox	Red Boot
Blue Ribbon	Kimbo	Rockin A
Blue Star	Lightning S	Scope
Bogan	Lloyd Shaw	Square Tunes
Dance Ranch	Longhorn	Swinging Squares
Folkraft	Lore	Top
Gold Star	Lucky	Triangle
Greenwood	MacGregor	Wagon Wheel
Grenn	Mustang	White Lightning
Hi-Hat	Pilgrim	Windsor
Jay-Bar-Kay	Pioneer	

Our Unsung Heroes

THERE ARE A GREAT NUMBER of unselfish individuals devoting far more time to non-dancing square dance activities than they spend on the dance floor. In areas where there are many active square dance groups, publications featuring directories as well as local news items and area advertising contribute a great service to the square dance scene. To the editors and to all the other volunteers who write the articles, collect the news, sell the advertising and pray that they will receive the area support they so richly deserve, we indeed say "thank you."

Then, to be sure, a special "thank you award" must go to those who have somehow successfully managed to obtain square dance space in their local press. We can't help but be amazed when, on occasion, we see entire color spreads in some of the nation's largest newspapers. We know that some courageous individual has dared to confront the editor in his den and has successfully sold him on the idea of a story about (of all things) square dancing. We can just imagine the work that recently went into obtaining a cover in full color and more than half of the inside pages of the St. Louis Globe-Democrat Sunday Magazine devoted to square dancing.



Then there are other "unsung heroes" who deserve to be thanked. Of course, we must include all the club officers from clean-up committee down to president and we can't forget those who have gone the association route. They, in many cases, deserve gold medals sprinkled with diamonds.

And so, to all these unsung heroes, including the club member entrusted with the hall key whose job it is to arrive early and to leave late, we say "thank you."

Because of its past and potential significance in the square dance activity, the National Square Dance Convention comes into the discussion quite frequently. Anything the size of this giant event would indeed turn up endless opinions. The fact remains that its contribution to contemporary square dancing has indeed been significant and it is particularly impressive to realize that the concept for each of these national conventions and all of the work that goes into them comes from voluntary workers. Those hosting each one of the nationals spend endless hours in producing what they sincerely hope will be the finest example of square dancing hospitality their area can offer.

Behind all of this is an *executive board* made up of the past general chairman of each of the nationals. Since 1952 there have been twenty such national convention chairmen. Three have dropped out of the activity for one reason or another. Two are no longer living and the remaining fifteen represent the active members of the National Square Dance Convention Executive Board as it is today.

It is this group of men and their wives who bear the responsibility of all future nationals. They work without pay and with the responsibility that goes with assigning convention sites that may attract twenty thousand or more square dancers. They indeed have their hands full. So to the Executive Board and for their unselfish contribution we say "thank you."

This past year in the March, 1971 issue of SQUARE DANCING Jim Joly, General Chairman of the 20th National held this past summer in New Orleans, made a statement regarding the results of the 20th. When the final report is made we look forward with interest to the results. Our interest in the nationals goes back to two years prior to the first. Over the past two decades this publication has devoted more than 330 pages (without charge) to promote each national convention. In a coming issue the pre-registration form for the 21st Annual National Convention to be held in Des Moines, Iowa, will be presented. We hope that you will be able to attend.

Society Accomplishments

THIS PAST YEAR has seen the completion of several long-range projects. Foremost perhaps is the final wrap-up on the Caller-Teacher Manual for the Extended Basics Program of American Square Dancing (see page 17). Also we're pleased to announce completion of the 1972 YEAR BOOK containing all the dances that appeared in SQUARE DANCING (Sets in Order) magazine during 1970 and 1971 (also see announcement on page 16).

After a battle which has gone on for a number of years we hope we have finally conquered our post office problems. Late delivery of the magazine has bothered us for years.

Orchids to the National Convention Chairmen and Their Wives



ANDERSON — 1952
Carl and Varene
Riverside, Calif.



COLIN — 1958
Eddie and Alice
Louisville, Ky.



CURLER — 1960
Jerry and Beth
Des Moines, Ia.



DAVIS — 1970
Roy and Marita
Louisville, Ky.



DREIR — 1968
George and Rut
Omaha, Neb.



ERICKSON — 1961
Harold and Leota
Detroit, Mich.



HOLLOWAY — 1964
Norm and Joan
Long Beach, Calif.



JOLY — 1971
Jim and Marye Jane
New Orleans, La.



LIVELY — 1966
Floyd and Clara
Indianapolis, Ind.



LONG — 1965
Roy and Lee
Dallas, Texas



LOWELL — 1957
Arthur and Dee
St. Louis, Mo.



MOORE — 1962
Harry and Helen
Miami Beach, Fla.



THORNTON — 1955
Howard and Peggy
Oklahoma, City, Okla.



TRIMBLE — 1969
Kenn and Ginny
Seattle, Wash.



WILLS — 1967
Vic and Peg
Philadelphia, Pa

Earlier deadlines have been a part of the answer. Personal letters to postmasters across the country where late deliveries of the magazine were causing problems may have also had something to do with the change.

However, one big step that was put into action last month should prove to be a big help. The complete membership list of the SIOASDS went on computers. This change could save considerable time and effort and prove a much more efficient method of processing memberships. One great advantage gained by the use of computers will be the eventual listing on tape of all square dance directories. At the present time we are attempting to catalog every active caller in the field today. We should, by the end of 1972, be able to provide the most complete and up to date directory of caller/leaders in the world of square dancing.

The Callers Textbook (running monthly in each issue of this magazine and eventually to appear as a separate volume) continues to

grow. A look at the chapters which have been completed in the past two years is most convincing. The authors of the issues completed and those to appear during the coming year reads like a list of a square dance Who's Who.

1971 was the second year in which scholarships were made by our Society to promising and deserving individuals who wish to attend a caller's school. During 1971 four full and one partial scholarships were presented. Scholarship applications for 1972 will be available in January and those wishing to apply may write in and applications will be sent as soon they are ready.



Attending Frank Lane's Dance Ranch caller's institute on an SIOASDS scholarship were Clyde and Ruth Cullings (left) of Michigan. With the Cullings (on the right) Frank Lane and Earl Johnston.

SIOASDS — Progress Report

We are indeed enthused if not a bit impatient with the way various SIOASDS' projects have been working out. Every indication would point to a great year for square dancing in 1972. Our continuing pledge is to help you through research to find ways not simply



Leroy and Carol Foster Del Rio, Texas, recipients of 1971 Scholarship awards. At Asilomar with staff members (left to right) Don Armstrong, Bob Van Antwerp, the Fosters, Arnie Kronenberger and Bruce Johnson.

of bringing new people into square dancing but retaining them once they are in. As a member you share in monthly progress reports through SQUARE DANCING. In addition you help by contributing thoughts in letters being received by us each month. Your membership brings with it twelve monthly issues of SQUARE DANCING (Sets in Order) magazine, your own personalized membership card, as well as your 1972 premium certificate (see page 14).

As a goal during the coming year we would like to see a square dance decal (you'll be furnished one with receipt of your 1972 membership card), on the windshield of every square dancer's car. It's a good time for our communities to realize how many of us there are. It also provides an opportunity for a non-dancer to inquire about your activity and ask where he might learn to dance.

NOTICE TO ALL MEMBERS

Your 1972 membership packet has been mailed to you automatically if your dues have

Membership Card

This card establishes your continued interest in square dancing and relates you to the many worthwhile projects of The Sets in Order American Square Dance Society.



been paid through December, 1972 (12/72). All those whose memberships expire with the December, 1971 issue (12/71) will be receiving your dues notice this month. Those of you with memberships expiring during the coming eleven months will receive your renewal notices in plenty of time to assure you of uninterrupted service.

☆ ☆ ☆

In looking back over past years there are almost always more projects planned for than we are ever able to complete. Once again placed on the docket for continuing study and possibly for production during the next year are such items as the new Basic Movements Handbook (tentatively scheduled for February, 1972), Working with the Handicapped Handbook (hoped for in mid-1972), the square dance motion picture (hopefully a working script by the middle of the coming year), ammunition books to furnish additional dances to fit the basic program and the extended basics program (our goal to complete one or more during the twelve months of 1972).

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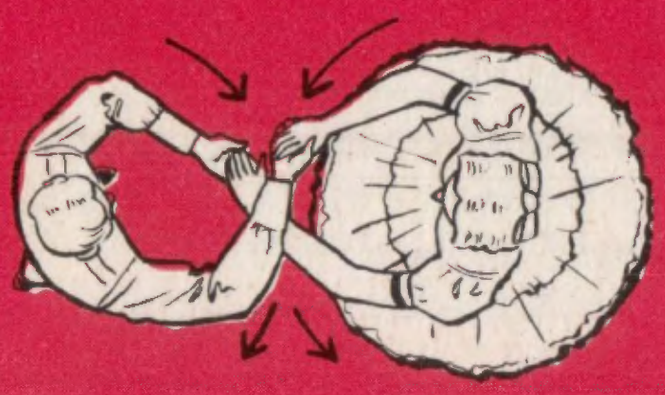
We're always disappointed when one of the projects fails to get off the ground but a proposed poster art contest for publicizing square dancing among young people in the schools failed to excite very much enthusiasm (you win a few, you lose a few).

The new Round Dance Position Chart, combining all the round dance styling drawings of the past two years, is being prepared by the artist and should be ready for distribution early in 1972.

NEXT MONTH in SQUARE DANCING you'll find a preview of the coming year to be continued on many of the dancer features such as Take a Good Look, the Dancers Walk-thru, and the Bob Cook History of Western Square Dancing Series as well as the Jim Schnabel articles. For callers, of course, there will be the Workshop (with some great new touches that should prove helpful to everyone) the callers' textbook, etc. and much more.

Our demo squads—each serves its purpose

Which do YOU find the most helpful?

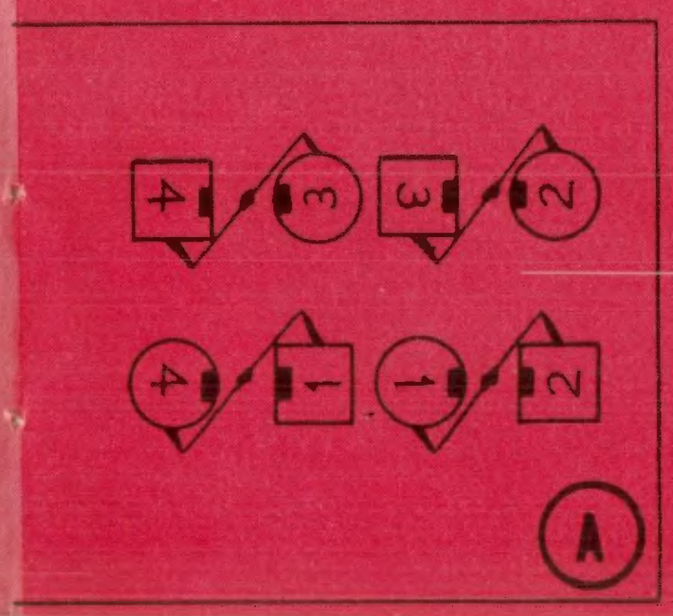


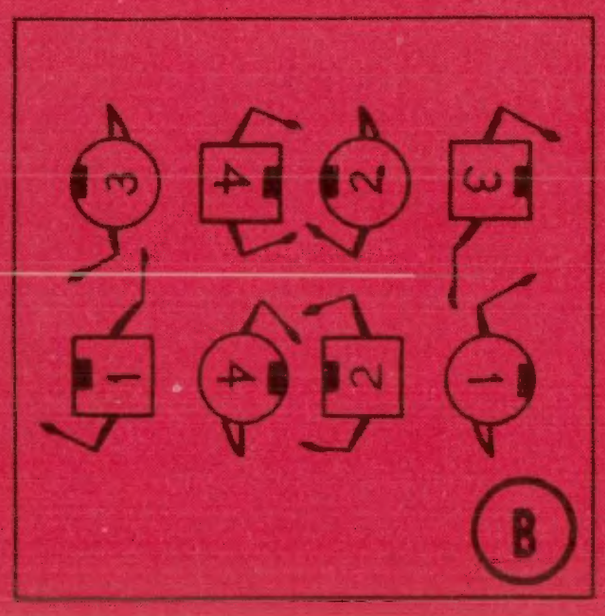
live people photos



artist's drawings

or, our geometric friends.





This past year we've experimented by using three different methods of illustrating dance fundamentals and styling. Now we'd like to know which you find are the most useful for you. When you have a minute please go back over past Style Labs, Take a Good Look and Considerate Squares. Then, let us know which you prefer.

Your 1971 Premiums

"sound documentaries"

for SIOASDS members



A GLANCE AT THE NEWSPAPER HEADLINES of a few years ago points up the fact that we live in an ever-changing world. Names and places, fashion, music, the "in" things are in a constant state of fluctuation. New horizons are aimed for and attained. So it is with square dancing. Callers disappear from the scene while others come into prominence. New calls are added to the vocabulary; music, styles and trends change from year to year.

The premium records produced each year by The Sets in Order American Square Dance Society provide a documentary of the "sounds" of square dancing. As a special collector's item, these records have become for the dancers a scrapbook of square dance memories. Again this year there will be three (with calls) LPs. Each record documents one phase of the activity. The first 50 basics, known as The Basic Program of American Square Dancing is covered by the first "Avocado" album. The second or "Orange" album covers basics 1-75, the Extended Basics Program. The third "brown" album features 17 experimental movements in use during this past year. Callers from 11 states, Canada, British West Indies and Germany appear in this series of recordings.

"Avocado" Basic Program of American Square Dancing (Basics 1-50)



Don Armstrong, Grand Cayman, B.W.I.
(Texas Crapshooter SIO 2053)
Bob Dawson, Sarasota, Fla. (Rubber Dolly, Pulse SDH 101)
Marshall Flippo, Abilene, Texas (Guitar Fancy, SIO 2148)
Melton Luttrell, Ft. Worth, Tex. (Giddy-Up Sam, Sq. L 603)
Jim Mayo, Magnolia, Mass. (The Other Side, Pulse SDH 102)
Earle Park, Yorkton, Sask. (Flop Eared Mule, SIO HB-3B)
Wally Schultz, Janesville, Wisc. (D & A Breakdown, SIO 2135)
Bob Van Antwerp, Long Beach, Calif.
(Boil 'Em Cabbage, KAL 1119)

"Orange" Extended Basics Program of American Square Dancing (Basics 1-75)

Al Brownlee, Fontana, N.C. (D & A Breakdown, SIO 2135)
Johnny Davidson, Hannon, Ont. (Chicken Plucker, SIO 2148)
Bob Dubree, Knoxville, Tenn. (Road Hog, PIO 1001)
C.O. Guest, Mesquite, Tex. (Boil 'Em Cabbage, KAL 1119)
Arnie Kronenberger, Glendale, Calif. (Green Goddess, TOP 25055)
Bob Page, Hayward, Calif. (Chicken Plucker, SIO 2148)
Chris Vear, Wiesbaden, Germany (Phrase Craze, SIO 2114)
Wayne West, Yorba Linda, Calif.
(Preacher and the Bear, Pulse SDH 100)



"Brown" 17 Experimental Movements of American Square Dancing

Ken Bower, Des Moines, Ia., Tag & Trade Your Neighbor (Big Sombrero, WW 304)
Jerry Helt, Cincinnati, O., Scootback—Flutter Wheel—Sweep ¼—
Relay the Top (Debut, Pulse SDH 101)
John Hendron, Framingham Center, Mass., Relay the Ducey—Alter
the Wave (Chicken Plucker, SIO 2148)
Bruce Johnson, Sta. Barbara, Ca., Fan the Top—Fan Chain Thru—
Tag and Spin (Preacher and Bear, Pulse SDH 100)
Johnny LeClair, Riverton, Wyo., Roll to a Wave—Flutter Wheel—
Scootback (Marldon, Top 25233)
Dick Houlton, Stockton, Ca., Star the Square—Chain the Square—
Couples Hinge & Triple Trade (Tumbleweed, Top 25233)
Ron Schneider, Middleburg Hts., O., Curlique—Split Circulate—Tag
the Line (Lost Weight, Pulse SDH 102)
Gary Shoemake, Tulsa, Okla., Tag & Spin — Flutter Wheel (Boil 'Em Cabbage,
KAL 1119)

SPECIAL FOR CALLERS: This year, as in the past, a special SIOASDS premium is added just for callers: Six hoedown records, whose popularity has been evidenced over a period of time, have been extended to play for five minutes or more, and in some cases additional bass tones have been added. The following six tunes appear on three quality 45 rpm (extended play) discs. This set of records is available to all SIOASDS members and those interested may order them when they receive their 1972 premium certificate.

Highland Fling	*Chicken Plucker*	*Jim Jam*
Rubber Dolly	*Big Boom*	*Guitar Fancy*

The 1972 SIOASDS paid up members may already have received their membership packet containing their 1972 membership card and the premium certificate which affords them the opportunity to make their selection from these various LP's. As 1972 dues are received from others, they will also receive their premium certificates. We extend our thanks to the preceding 24 callers and salute them and the labels for which they regularly record. To Bruce Johnson a special salute for an excellent job in the production of the several recordings. Bob Osgood serves as emcee in introducing the callers on the three LPs. Listed after each caller's name are the various experimental movements used by him. Noted in parentheses are the hoedown accompaniment records used by each caller.

SIOASDS membership—Perfect Gift for a Friend

LOOKING FOR A SUITABLE GIFT for a square dancing friend? Why not send in a year's membership in The Sets in Order American Square Dance Society? Along with a gift card from you, the recipient will receive a special membership packet containing his 1972 membership card, a windshield decal and his own premium certificate. To be in time for Christmas, the gift order must be received prior to December 10, 1971.

All during the year, when the first of the month rolls around your friend will be reminded of you and your thoughtfulness as he receives his copy of SQUARE DANCING. If the person is already a member his present membership will simply be extended.

Whether your gift is sent to a dancer or a caller, either brand new or an old timer, the recipient will find something of interest and value in each issue of the magazine. Everyone who is concerned with and interested in the Promotion, Protection and Perpetuation of this activity will be most appreciative of your gift. *This gift card goes to the new member.*

Congratulations, _____

A Gift Membership in

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

has been presented to you by

You will be receiving the Society's Official Publication SQUARE DANCING each month during the coming year

SQUARE DANCING

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A Hand for the Caller

SINCE THE VERY EARLY DAYS of Sets in Order we have saluted callers in various areas around the world who have trained and called for the dancers in their area. One significant bit of applause goes each month to the home-club-caller. Quite frequently his personal money outlay in equipment, supplies and study material far surpasses what little he may receive for his efforts. His time in training and continuing study sometimes represents double or triple the amount of time he actually spends behind the microphone. This month we salute Ray Frederickson of Summerland, British Columbia, Canada. He is the 337th individual we have saluted as Caller of the Month. In the months to come we will continue to salute as many home-club-callers as we can and in this way to all callers and teachers we say "thank you."

To some in the leadership field the Sets in Order American Square Dance Society has had other ways of saying "thank you." The Silver Spur award has gone to 6 individuals who, because of their extraordinary contributions to this activity, have been singled out for this unique honor. Also, since 1960 21 callers and teachers have been admitted to the Square Dance Hall of Fame; their portraits appeared on the cover of SQUARE DANCING (Sets in Order) magazine and the originals are on display in Sets in Order Hall. The first to be honored by both the Silver Spur and the Hall of Fame was the late Dr. Lloyd "Pappy" Shaw, to whom we are all continuously grateful for his contribution to this activity. A bust of Pappy Shaw, created by Jean Knapp, has the place of honor in this room of square dance greats.

Mention of the display of portraits leads to the continual growth of our square dance museum and archives. This past year we received a most noteworthy and generous contribution of tapes containing invaluable conversations of early square dance leaders. New books to fill the growing library and more early square dance records are continually being added to the collection.

An almost complete collection of area square dance publications is presently being catalogued and so thanks to many of you the research phase of the American Square Dance Society continues to grow. Other libraries and archives of square dance memorabilia are centered at the Lloyd Shaw Foundation in Colorado Springs and at Charlie Baldwin's New England Caller Headquarters in Norwell, Massachusetts.

We'll Never Forget

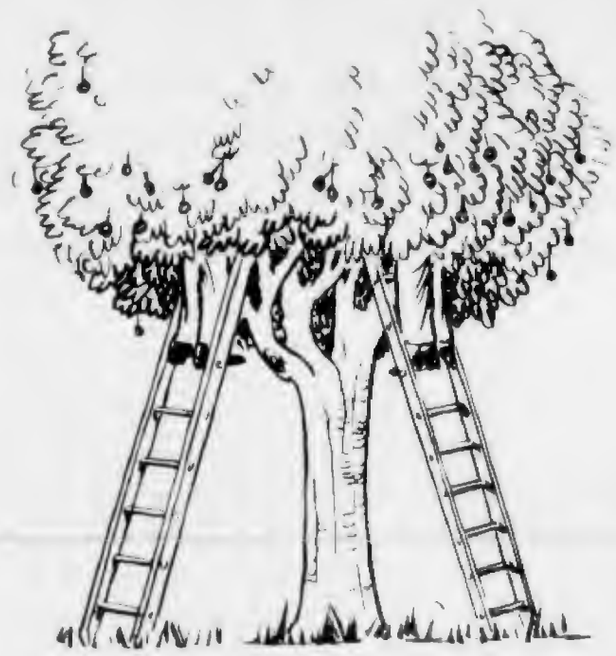
Ed Gilmore

(a "Thank You")



ONE MIGHT THINK of a cherry tree as being a rather poor location for a serious square dance conversation. However, of the many conversations with the late Ed Gilmore, one of our most memorable was held almost twenty years ago, in just such an unlikely spot. The subjects, as nearly as we can remember, included the then proposed National Square Dance Convention and teaching callers.

That's what we talked about perched at the top of two ladders, buckets in our hands, pick-



ing one cherry, putting it in the bucket, then eating the next three. I'm sure, though memory is apt to be a bit hazy on this point, that if we ran true to form Ed must have done most of the talking, and, also true to form, his talking must have allowed us to do most of the eating. Why the top of a cherry tree? I'll never know, unless it seemed like the best place to get away from telephones and other interruptions.

Those who knew Ed will remember many such conversations. Square dancing was his favorite subject and you could usually find him, after he called a three-hour evening of dancing, out in a parking lot, or in the hall somewhere, or in an all-night restaurant — talking. Until three, four or even five o'clock in the morning was not unusual for some of these impromptu talk sessions, and though they might cover every subject in the book the sincerity and astuteness of Ed's views were always respected and appreciated.

This being a "thank you" issue, we had to take some time to say *thank you to Ed.* His contributions to the contemporary square dancing scene will be felt for a long time. It is doubtful that anyone has conducted more caller's classes than had Ed over a period of more than two decades. In many areas he would return year after year, to indoctrinate new callers in some instances and to provide continuing instruction and encouragement for veteran callers. His special brand of calling, his attention to the elements of dance that he felt so important never failed to impress those hungry for knowledge.

During his lifetime Ed plowed back into the activity virtually every penny he had received from it. In recent years, with health failing, he gave up driving tours which seldom racked up fewer than 50,000 miles in any year and he took to the air for shorter trips to fill calling assignments and conduct caller's courses.

In March he returned to Hibbings, Minnesota, where on previous occasions he had trained many callers. Shortly after his arrival he was taken to the hospital for observation and though quite uncomfortable he conducted what must have been the most unusual caller's course of them all. Allowed only one or two visitors at a time, the entire enrollment of the course settled down in the reception room of the hospital, each member waiting his turn to talk with and be coached by Ed.

When Ed passed away in June what little money the Gilmores had managed to put away was absorbed in living expenses, doctors' and hospital bills. A call for help from a number of Ed Gilmore's friends went out across the country, and in a short time funds destined for the Ed Gilmore Appreciation Fund began to roll in. At first they came in small amounts, then the first Ed Gilmore Dance was held and larger amounts started coming in. Many of the contributions came from dancers and callers who had never personally come in contact with Ed.

With Ed's passing came the added concern of paying all existing bills. This has now been accomplished by the receipt of almost $21,000. Any amount that might be left over after all outstanding hospital and doctor bills are settled will help Drucilla Gilmore during the trying times ahead.

We thought you might enjoy reading a few of the many tributes to Ed received in recent weeks:

"We are most grateful that in our early square dancing days (mid-1950s) we heard Ed's Decca instruction records, and wished we could have such an instructor. We attended one of his dances at a Chicago Park District Field House and realized what square dancing could and should be. Grudgingly, we'll admit that there are other good callers, but Ed was the old pro who taught us to dance and gave us many hours of pleasure." *Park and Elma Anderson, Lakeview, Arkansas.*

"He gave us and thousands of others many enjoyable evenings of dancing and his philoso-

phy of square dancing not only made it pleasurable but helped to keep it (the activity) stable." *Harold and Thelma Deane, Fort Collins, Colorado.*

"We had great respect for Ed and know that without his guidance our lives and our occupation would never have benefited the way it has." *Earl and Marion Johnston, Vernon, Connecticut.*

The last time we were with Ed was this past February when he attended our Hall of Fame Banquet at Asilomar. He was very much a part of a discussion at that time with a group of caller leaders and helped to form a continuing study group known as CALLER LAB 72. The future success of this dedicated project would indeed be a continuing reflection on the type of leadership and philosophy so well expressed by Ed during his lifetime.

(Additional tributes to Ed will be found on page 92.)

The Big Heart of Square Dancing

IN TIMES OF EMERGENCY square dancers indeed can be counted on to help their friends in any way they can. The funds raised to assist the Gilmore family is just one case in point.

We remember back a number of years when we called a dance in Ohio. At one point during the evening a couple was brought to the stage and then one by one the club members came up bringing the most unusual assortment of blankets, kitchen utensils, sheets and pillow cases, blankets, towels, clocks, etc. Standing in the back of the hall I was informed by one of the club members that this couple just a few days before had lost their home and everything in it in a devastating fire and that these people were doing what they could to help their friends with a new start. Perhaps the most touching point in the program was when one of the young dancers came to the couple and presented them with a puppy which he hoped "would help them to forget the loss of their own dog in the fire."

And so the stories of the kindness of square dancers goes on. Perhaps many of you will remember just six years ago this Thanksgiving Eve when an explosion during a square dance in Keokuk, Iowa, took the lives of 16 square dancers, leaving many injured and resulting in a number of orphaned children.

Within hours square dancers began their efforts to help. Telegrams and letters with contributions came from all parts of the world. A trust fund was set up to help with the education of the young people left behind, and according to reports some are still benefiting from the project. Situations such as these cause one to reflect and be grateful for the instant "helping hand" of square dancing.

This does remind us of a situation that exists in the square dance activity. In the case of callers and leaders in this field it is disconcerting to realize that this is one of only a few large size activities with no retirement benefits and no health insurance provisions for its leaders. During the coming year this concern may develop into a major project for the Society. It's a marvelous thing to know that square dancers are ready and willing to rescue their own. It would also be an indication of professional growth to know that the caller-leaders in the activity were in a position to provide for their own future protection.

Directories and Guides

AS LONG AS BOUQUETS are being passed out to those who continue to serve square dancing, we should say a word for the traveling callers. These are the hearty souls who give up the comforts of their own hearth and spend a good portion of each year on the road calling one-nighters in one city after another, living out of suitcases, traveling by day and sometimes calling every evening. To be sure, the financial rewards seem to compensate for the discomforts but as more than one traveling caller has pointed out, by the time you purchase a new car every year, pay the increasing rates for meals and motels and continue to make the monthly payments on the house you see very seldom, it's questionable whether in the long run the traveling caller ends up ahead. We salute the traveling callers next month.

One of the services of The Sets in Order American Square Dance Society is the regular compilation of square dance directories. At one time it was felt that all the different sections of this service could be listed in a single issue of SQUARE DANCING magazine. How-

ever, the files continue to grow with new listings and for that reason a program of monthly guides and directories has been established. These appear as a part of the regular magazine each month starting with the February issue, when a general directory of square dance contacts is listed.

Here is the 1972 schedule of square dance directory listings. You will note that copy deadlines are given at the end of each section. If you have a listing or a name or a date change be sure that it reaches our offices well ahead of the deadline date.

SQUARE DANCERS GUIDE (February issue) A complete pamphlet removable from the center of your copy lists leaders and dancers contacts from centrally located areas in all 50 states, Canada and 27 foreign countries. Those traveling away from their own area and looking for places to dance are invited to write or call ahead to obtain information (Copy deadline for the 1972 Guide—December 1, 1971)

BIG EVENTS (March issue) The monthly square dance datebook expanded to include those "really big events" for the balance of the year. Areas planning festivals, round-ups and events of this nature are invited to send in the information. (Copy deadline January 1)

SQUARE DANCE VACATIONS (April issue) A "where to go" compilation of a variety of square dance vacation institutes. Check the Guide, make your choice and get your reservations in early. (Copy deadline February 1)

SUMMER DANCES (May issue) The hot months don't necessarily mean a complete "blackout" on square dancing. Some areas have cooked up "special" summer festivities in parks, air-conditioned halls and other suitable locations. Here is your guide to warm weather dances where you'll receive an equally warm welcome. (Copy deadline March 1)

SQUARE DANCING FOR SINGLES (June issue) A guide to clubs organized especially for those dancers who are without partners. (Copy deadline April 1)

AREA PUBLICATIONS (July issue) Communication is the name of the game. This listing includes the name of the publication, the editor, and a contact address. (Copy deadline May 1)

CALLERS AND TEACHERS ASSOCIATIONS (August issue) A guide to square and round dance leaders organizations, including the name and address of the president or chairman of each group. (Copy deadline June 1)

SQUARE DANCERS ASSOCIATIONS (September issue) A continuing attempt is made to keep an up-to-date listing of the presidents of all square dance associations, everywhere. (Copy deadline July 1)

YOUTH IN SQUARE DANCING (October issue) The number of young people in square dancing increases each year. The purpose of this guide is to list the name of each group and its current contact as a means of encouraging the members of this important part of the square dance activity. (Copy deadline August 1)

THE TRAVELING CALLERS LIST (December issue) For many years the Society has published and distributed without charge a list of callers and teachers who travel regularly and who are available for calling assignments away from home. The incorporation of this list as one of the regular guides in SQUARE DANCING was started last year; previously a free mimeographed service provided this information. To qualify for a listing in this section individuals must have been calling regularly for a period of more than 10 years, travel calling in an area more than 500 miles away from their home on a regular basis for more than 5 years. (Copy deadline October 1).

Help Us to Keep Current

Because of the very nature of this activity, officers in clubs, editors of publications and square dance contacts change. The only hope of keeping these directories correct and up-to-date is with the help of those organizations and individuals involved. Each individual listing is kept on a card file and as your letter or card is received (marked "directory" addition or "directory" change — being sure to indicate which directory is involved) these alterations are made in the card file.

These listing are FREE OF CHARGE as a service of The Sets in Order American Square Dance Society, and are provided in hopes that they will be used in the spirit in which they are intended. We try our best to avoid omissions and errors and although some unintentional oversights do occur we appreciate having these brought to our attention so that they may be corrected in future issues.

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

Announces Two New Publications

The 1972 YEARBOOK

Here is the latest collection of dances — more than 1100 of them — for callers and teachers. You'll find in this handy volume all of the squares, patter calls and singing calls, rounds, contras etc., taken from the 1970 and 1971 issues of SQUARE DANCING (Sets in Order) magazine. You'll find a wealth of material in this collection including many drills and dances especially designed for your workshops and classes. Here is a handy one-volume collection arranged alphabetically in sections with a complete index for quick reference. No need to tear up those back copies of SQUARE DANCING. It's all right here in one jumbo 8½" x 11" edition.

USE THIS HANDY ORDER FORM for the special REDUCED PRICE and for early delivery. After the first of the year this 1972 DOUBLE YEARBOOK will be priced at $5.00 a copy. That's less than half a cent per dance — not too bad! However, by filling out and mailing in this order form today the YEARBOOK will cost you only $3.50 and we'll bill you later. Or — if you'll fill out the card and enclose it in an envelope along with your check, the pre-publication price is only $3.00.



Dance material, both squares and rounds, tell a great deal about the growth and direction of this activity. The SIOASDS yearbooks are an excellent research source. Many callers, teachers and dancers have been collecting them for years. You'll find many occasions to refer back to these collections for specific drill material, singing calls and rounds that you enjoyed in the past.

THE CALLER/TEACHER MANUAL

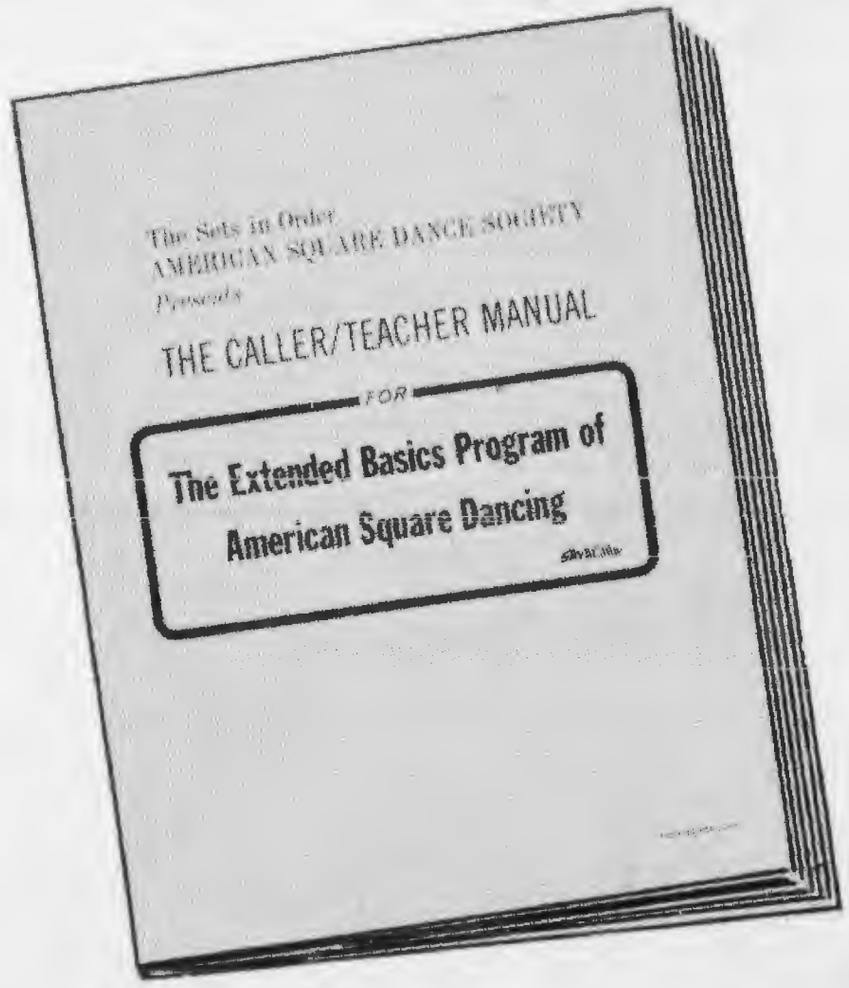
For the Extended Basics Program

of American Square Dancing

Designed as an invaluable help to the caller and teacher, this manual contains every conceivable morsel of helpful advice and information that he will need in teaching new dancers the basics 51 through 75. Several years in preparation, the text takes each of the basics in turn, defining it, suggesting teaching techniques, bits of interesting background material and trouble spots to watch out for. Then, following each section are a series of drills and dances to use as examples in presenting each basic. Each series starts with very simple drills and then stair-steps up with material using the basic in every conceivable setup. Each new basic depends only on material previously taught. Drills for basic 55, for example, utilize only basics 1 to 54. In all there are more than 650 original dances and drills designed for this manual by Bruce Johnson and Willard Orlich and workshopped and tested by four callers. Everything is presented clearly and logically. Nothing is taken for granted.

BE ONE OF THE FIRST TO OWN THIS MANUAL — and at a special Pre-Publication price. After January 1, 1972 this volume will be available at its regular price of $5.00. If you order now, using the handy post-paid pre-publication form, the manual will cost you only $3.50 and we will bill you. Or, if you'll fill out the card and enclose it in an envelope along with your check, the pre-publication price is only $3.00. Order your 1972 YEARBOOK at the same time for similar savings.

The plateau of square dancing covered in this book is designed to reach those dancers who have the time and desire to progress further than the first 50 basics. This manual continues on from the point where the Basic Manual left off.





square dance HALLS an increasing need

Lois and Roland Downs with their new hall, Scotia, New York

A GROWING CONCERN among square dancers, callers and dance leaders in many parts of the country stems from the need for adequate halls in which to dance. In some areas the growing independence on the part of those responsible for the renting of public halls has driven costs completely out of range. In Farmington, Michigan, as an example, hall rentals a year or two ago were $5.00 an evening to cover the janitor's fees. They were raised to $10.00 per night and then, not long after to $175.00 per month, based on the use of the hall one night per week.

In addition to the rising costs is an increasing complaint that many rented halls simply were not ready when square dancers show up for their club dance. In Santa Maria, California, members of various clubs using school cafeterias in the area were required to spend a great deal of time moving chairs prior to the dance simply in order to gain dancing space.

Many Disadvantages

The multi-purpose demands on community buildings means that square dancers may enter a gymnasium-like room with volley ball nets still in place and bits of equipment needing to be disassembled prior to dance time. Unless your club has danced in a hall used by a ballet group you have no concept of what it is like to try to slide your feet across a floor left sticky with resin.

Square dancers are all too tired of being relegated to inadequate facilities, or at least to facilities not conducive to the feeling of friendship, wholesomeness and cleanliness that typifies the activity. Then again, how discouraging it is to show up at the hall only to find that, unexpectedly, its use was pre-empted for some previously unannounced civic rally. How inconvenient to find an earlier group moving out of the hall with painful slowness while the club dancers and guests stand around helpless, hoping to move in for their activity.

Imagine what it would mean if the dancers in your area, as is the case in several areas, were able to dance in a hall reserved *only for square dancing*. Perhaps you're already ahead of us in counting the advantages of a square dancer owned facility.

There would be no mess to clean up left over from the group before, no cancellation without notice because the hall is to be used for some other purpose. Your refreshment committee could move into the kitchen, knowing that it is left clean. You know that the floor is in good shape because it is used only for square and round dancing. You feel like you are coming into a home because the decorations and the general decor are in keeping with the square dance atmosphere.

Other advantages might include an already installed public address system or perhaps

speakers strategically and permanently placed. And the caller will know that he doesn't have to spend precious pre-dance minutes looking for a table for his equipment, electric outlets, etc.

It Started With a Dream

One hot, humid August night in 1969, Roland and Lois Down of Scotia, New York, decided that what they and their area needed most was an air-conditioned hall designed for square dancing. Additional incentive came a month later when Roland, as president of one of the local square dance clubs, was notified by the principal of the school used by the club that the group had better find another place in which to hold their dances.

Gathering about them several friends to discuss the dream, it was decided that the answer was a hall that could be rented out to the various clubs in the area who faced similar problems. A distinct point in favor of the plan was the fact that the Roland J. Down, Inc. Heating and Air Conditioning Company also needed a home, and so it was decided that the new building would house the business on one side and then divided by a fire wall, the square dance Ponderosa Hall on the other side.

The planners were not thinking of this idea as a financial investment as a means of making money, but felt if they could clear expenses by renting the hall to other groups it would be an accomplishment. At the same time, if a profit were realized they would not be ashamed of it. With this in mind the Downs started construction in August, 1970 and nine months later the project was completed and Ponderosa Hall had its grand opening.

Because of their unique situation the same land is shared in the daytime by the business and in the evenings the square dance half of the hall comes into its own. The same parking area, water, gas and electric services are shared by both enterprises.

The entry to the square dance hall has a large carport for discharge and pickup of ladies in inclement weather. The spacious entry area has paneled walls and wall-to-wall carpet, with a white stone planter filled with artificial flowers separating the entry area from the main dance floor. A large coat room is located just off the entry and adjoining the coat room are the men's and ladies' restrooms. Adjacent to the entry is a small office, storage room, and a spectators' balcony that overlooks the dance floor.

The floor itself measures 56 feet by 86 feet and holds 28 squares on a perma-cushioned, free floating, maple floor. The 13 foot high acoustical ceiling is of the lift-out variety. All modern lighting fixtures are on round and square dance theme and two large electronic air cleaners are tied into the 40-ton air-conditioning system that generates danceable conditions the year around.

A well-designed kitchen with ample facilities for refreshments or catering also includes an automatic ice-making machine and large serving counters. Colorful tables and chairs are available for 260 people. A unique speaker system eliminates the need for callers to bring in and set up their own speakers. And in one area a large bulletin board and shelf area provides space for display and distribution of flyers and square dance news.

This dream for the Downs is undoubtedly an ideal situation for members of any square dance community.

Ponderosa Hall, Scotia, New York, was designed just for square dancing and is in constant demand by dancers in the area.







Square dancers in Santa Maria, California, enjoy their dancing (left) and the spacious atmosphere (right) of their dining area.

Not all areas are so fortunate, but the need for halls continues and various areas are tackling the situation in a number of ways. In Farmington, Michigan, a group of dancers, tired of meeting in school cafeterias, gymnasiums, church basements and in homes, set up an organization they call Share Recreation Centers, Inc. The purpose of the group is to build recreation centers and in this way promote square and round dancing by making the buildings available to dancers and callers in the area.

Common stock for the project was sold at $25.00 per share and over $10,000.00 for the project was raised in a fairly short period of time. To raise additional funds the group held a series of successful garage sales

Actual construction on the ten-acre area was started this past summer. The first structure to be built will be a 40-foot by 74-foot walled picnic shelter, its cement slab troweled smooth for a square dance surface. Restrooms are also being constructed as part of the preliminary work and square dancing in these initial quarters will take place at the end of the year. While it's a slow process, the hardworking group is indeed ambitious and farsighted in its planning.

Other Plans

Early in 1970 a group of enthusiastic dancers in Columbia, South Carolina, set out to purchase a tract of land and build a suitable building to house square dance activities in their area. In June of that year the group, now known as the American Square Dance Education and Recreation Association, received its charter from the State of South Carolina and began selling capital stock needed in the facility's construction. Their goal — a suitable building that would hold from 30 to 50 squares which the dancers could call their own. The group has no profit motive and stockholders will realize profit only through their use of its facilities and the appreciation of capital by increasing the value of assets owned by the corporation. In getting overwhelming cooperation and support from square dancers in their area they used as their motto "The only way to achieve anything worthwhile is to work for it." And that's exactly what these folks in South Carolina are doing.

The square dancers in the Pennsylvania-Delaware area have set out on an extremely ambitious program of planning a four-phase construction program. Phase 1 as outlined in July of this year includes the construction of a 60 foot by 70 foot facility, including a 50 foot by 60 foot square dance area to hold from 20 to 30 squares. The all wood building, to be constructed at an estimated cost of $25.00 a square foot, requires a budget of $120,000.00.

Phase 2 involves a 70 foot by 96 foot outdoor courtyard paved or constructed of treated wood and holding an estimated 45 to 65 squares. The estimated cost of the outdoor area figured at $5.00 a square foot comes to $35,000.00. Phase 3 is an additional building connected to the already mentioned areas and the final Phase 4 is a 25 foot by 60 foot extension for use by spectators or dancers. The total estimated cost of $403,000.00 does not seem to bother the planners who feel, like so many,

that with proper dancing facilities square dancing is assured of continuing success.

Another Concept

Tired of being shuffled around from one hall to another and fed up with the necessity of spending considerable time in cleaning up *before* each square dance evening, the Curly Q's Square Dance Club and other interested dancers in the Santa Maria area have converted an old World War II barracks building (later an Air Base School) into the *Santa Maria Square Dance Center.*

A vivid imagination and a good deal of pioneering foresight on the part of local dancers convinced the Santa Maria Airport Board of Directors that the facility, which had stood vacant for more than three years, could be cleaned up, put in good shape and used to the recreational advantage of residents of the area. Given the go-ahead and an exceptionally reasonable lease price, the square dancers set out to convert a rather rambling edifice into a unique square dance "heaven."

The work began when members dismantled partitions to open four classroom sections into a 3000 square foot dance floor holding 25 squares of dancers. The old hardwood floors were sanded, hardened and waxed. A main area and a side room were converted from two classrooms into a kitchen and dining area, and these received new coats of light green paint and attractive curtains. Restrooms were rehabilitated. Theatre type seating was obtained and installed around the side lines. Linoleum was laid in the kitchen and dining room and tables and benches were built for the refreshment area.

Unique among square dance halls, this one has an abundance of available area which was turned into many uses: A workroom where square dance decorations and floats for local parades can be built; a storage room for decorations. A special 25 foot by 35 foot area is ideal for round dance sessions and there even exists a 25 foot square area conference room. Proof of the acceptability of the square dance center is the fact that it is in use six times a week with special weekend events frequently added to the regular program.

Although each of these examples illustrate different concepts of square dancing halls, they all work toward the same goal—*a place square dancers belong and a place that belongs to square dancers.*

The halls listed in this article welcome guests and visitors, particularly those who might be interested in getting ideas for square dance "homes" of their own. During the coming months SQUARE DANCING magazine will be on the lookout for other square dance "home" success stories. If you have additional square dance hall information that you might like to pass on to others we invite you to drop us a line—Editor.

A Square Dance Hall Of Your Own?



WE UNDERSTAND THAT several manufacturers of prefabricated, all metal buildings can construct an all purpose building, complete with hardwood floor, on your property reportedly for as little as $10.00 a square foot. This would mean that for approximately $30,000.00 your area could own its own square dance "home" that would comfortably hold from 15 to 20 squares of dancers. If there is sufficient interest, at least one of these corporations would be willing to put together specifications and perhaps even erect a specimen facility, keeping in mind the particular needs of square dancers.

If you, your club or association is interested in finding out more, please drop a line to Square Dance Hall Information in care of the Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048. Please indicate in your note any particular requirements that you might consider out of the ordinary. Information will be sent directly to those writing and if enough interest is shown, more in the way of floor plans, etc. will be included in SQUARE DANCING during the coming year.

LADIES ON THE SQUARE

New Book for the Ladies

"Needle Notes" by Judy Ross Smith pub. 1971 by New England Caller.

FOR THE SQUARE DANCE SEAMSTRESS, there's a bonus for 1971: A sewing book devoted entirely to the square dance scene. Written by Judy Ross Smith, reporter of fashions for the *New England S/D Caller*, the title of her book duplicates the title of her monthly column, NEEDLE NOTES.

Both beginner and avid sewers, along with those who never pick up a needle, will find items of interest in these pages. A variety of material is covered. Explanations are clearly written; diagrams easy to understand; illustrations are prevalent.

Briefly the table of contents has the following headings:

Planning the S/D Dress
Sleeves
Skirts
Capes — Knitted and Crocheted
Petticoats
Some Dress Styles
Miscellaneous

The last heading includes information on men's ties, lady's belts, pettipants, trimmings, etc.

From a practical standpoint the book is comfortable to handle (5½" x 8½"), opens to lie flat, uses a good quality of paper with clean type which is easy to read. It is 90 pages long.

A sample of the non-sewing type of information included is "An Economical Petticoat Container" found on page 65.

"One day I came up with this idea out of sheer desperation. My square dance petticoats had been draped over chairs in every corner of the room for many months. Not only was this untidy, but it was ruining my petticoats, so I had to do something! I went down cellar and removed the bottles of gingerale, which we order by the case, from their cases, and brought the boxes upstairs. At this point I had three boxes of identical size, so I went to the grocery store and asked for two more empties of the same size. Then I got 9⅓ yards of contact paper. I got a black and white design because it went well with the room and also made a nice contrast for the colors of the petticoats.

"I then covered each box, using a strip 40" by 18" to go around the two wide sides and overlap to turn on the inside of each end, and on all the edges of the box (trim as needed at the corners). Then with pieces 13½" by 11", I covered the two smaller ends, overlapping to the inside 1½". It takes 67" of contact paper for the entire box.

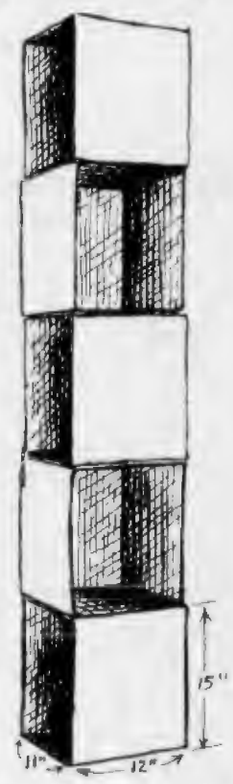
"If your room is wall-papered, you might also consider covering your boxes in matching paper.

"When you are finished, stack your boxes in a corner of your room as shown in the sketch; roll your petticoats smoothly; fold over the tops and place in their containers with the hem edge facing out. This makes a handsome display and a very neat storage arrangement.

"One word of warning: Place your container in a shaded corner of the room as direct sunlight will fade your petticoats very quickly!

"If you find your boxes a little unsteady, run a long pole down through the back corner of the boxes and this will secure them.

"Suggestion for husbands who are handy with hammer and nail: Make a similar container of plywood and paint to match the woodwork of the room. Of course the container would be much easier to make if the opening were to face all the same way. It also would be great built into a large closet."



This handy petticoat storage container is just one of a great many illustrated suggestions contained in Judy Smith's new book.

To order your copy of NEEDLE NOTES, send $5.00 to the NEW ENGLAND S/D CALLER, Box NC, Norwell, Ma. 02061.

DANCER MODULE

A Guide to Better Dancing

TO TWIRL OR NOT TO TWIRL used to be the primary concern of dancers visiting from one area to another. Today the function of moving from one position or another into a promenade has reached rather bewildering proportions. A dozen or so years ago the majority of areas accepted a standardization that called for a twirl anytime a promenade was to follow. From a waist swing where the man's left and the lady's right hands were already joined the man would arrest the swing when he could *aim* the lady in the direction of the promenade. With the joined arms raised the lady would turn under the man's raised left hand and move into a promenade position (left hands joined underneath, right hands joined on top).

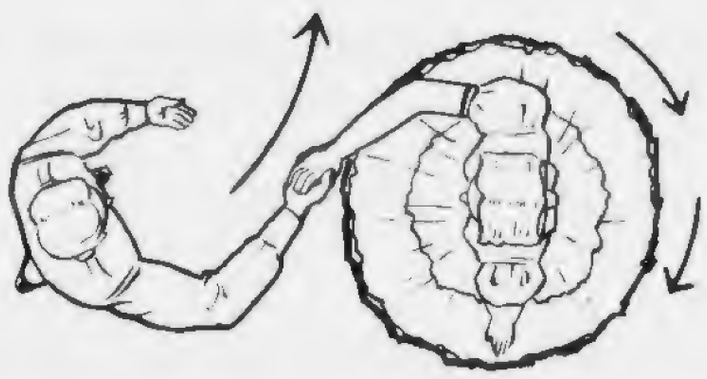
From a right and left grand, as partners made contact for a promenade the joined right hands would be raised. The man would continue his forward motion staying on the inside of the square. The lady, moving forward as she turned under, would turn clockwise, full around, and then join the man in promenade position.

A number of reasons have added variations to this standardized form which still exists in many areas. The very nature of today's patterns seem to have eliminated some of the frills where tight timing and a steady barrage of material have put their demands on the dancers' attention. The twirl in some instances has given way to an anticipated solo half turn by the lady (usually right face) to move into promenade position.

If correctly taught, and if time is allowed, the twirl deserves to continue on as a valuable part of square dancing. Like any other movement it needs to be understood and practiced. The tendency for men to be rough in a twirl or for ladies to "spin" instead of taking a gradual turn in a series of four steps must be pointed out. If the twirl cannot be mastered smoothly it is far better that it be eliminated in favor of the "no contact turn". However, before giving it up completely we hope that it will be given a fair trial.

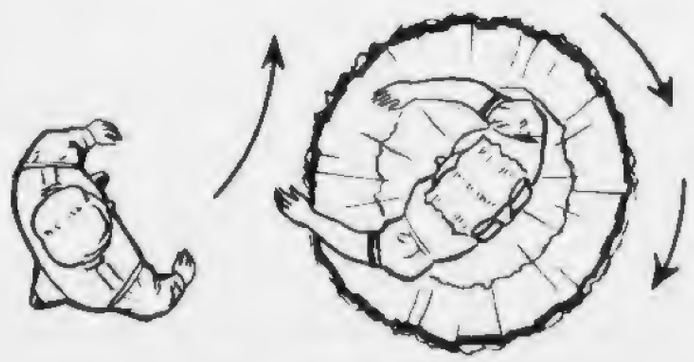
DRILL MATERIAL: Because this is a couple action a man and lady can practice a pick-up twirl without having a full square. When promenading to "home" position, the man should stop shortly after passing this corner spot, raising his right hand so that the girl can effortlessly turn under.

CONSIDERATE SQUARES



TO TWIRL

As couples meet they take right hands and, as the man moves forward, the lady turns under the arms to end in promenade position and direction.



(or) NOT TO TWIRL

As the man approaches his partner, the lady makes a half right-face solo turn and moves into promenade position and direction.

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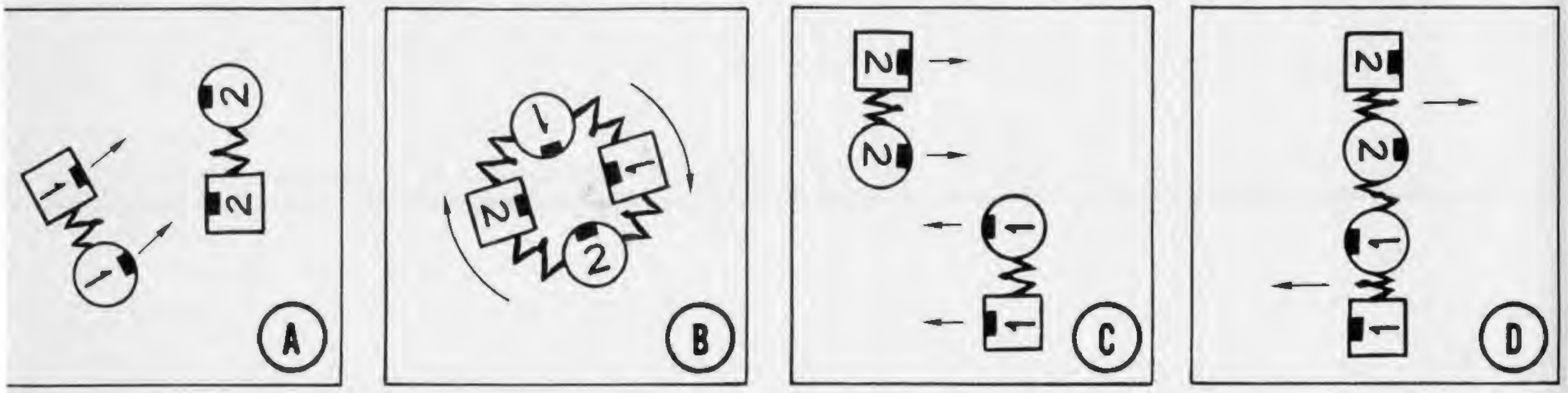
TAKE A GOOD LOOK

a feature for dancers

Callers: You will find some examples on page 51.



Joe and Barbara discuss the gimmick of Circling to a Two-Faced Line.



JOE: The first time we ran across Circle to a Two-Faced Line we were guests at another club where the dancers obviously had been previously introduced to the movement.

BARBARA: Perhaps it was shock or just the fact that everyone else knew what they were doing, but we had absolutely no trouble in establishing what we were to do.

JOE: This is evidently the test of a truly descriptive call. We could have mixed things up a bit and tried to make it more difficult by circling too far, etc., but it just seemed to fall into place naturally.

BARBARA: The movement starts very much as though you were to have the head couples move to the couple on their right and circle to a line of four—facing in the same direction. In this instance Joe and I, who were number one couple (a), moved to our right until we faced couple number two. Joining hands in a circle of four and moving to our left (b) also had the ring of familiarity.

JOE: After we had circled half way we and the couple with whom we were working released hands and side-stepped to our left (c), then moved slightly forward into the two-faced line of four (d), where we noted that the girls in the middle automatically took right forearms.

BARBARA: One of the reasons I like this particular movement is that it blends so well into a couples circulate or into a wheel and deal. There for a while we seemed to be getting quite a few innovations that Joe and I felt were awkward, but something of this nature, with a continuing flow that blends well with other existing basics and which also has a good descriptive title, is welcome in my book.

JOE: That goes for me too.

Friends of Joe and Barbara:

We want to thank those of you who have written saying that you enjoy this particular feature and to those of you who have sent in ideas that Joe and Barbara might discuss in this monthly feature. We should point out that the movements selected for TAKE A GOOD LOOK are ones that seem to be in fairly general use at the time of publication. As is the case with many experimental movements, some of these will vanish in a few months; others will stay on. However, while they are around we thought you might enjoy discussing them a bit and looking out for trouble spots that sometimes do occur — Editor.

THE FRONTIER DANCE



By Robert Lee Cook, Boulder, Colorado

The Miners Dance Part 3

AS HAS BEEN TRUE of the development of the dance in most recent western cultures, the finest dancing (and the most often preserved and performed) was done by the royalty of the period. The Minuet was never a dance of the common folk of France, nor was the Lancers (until the past few decades) a dance of the common folk of the Rocky Mountain frontier. Such dances were done by those who had the time to learn and dance them, and who had the means to dress properly and qualify for membership in the exclusive social circles. Not even the means always won qualification, the case of Molly Brown being a prime example.

Not many of the total population of Central City and Black Hawk, for example, could afford the $15 admission to the Masonic Ball of 1867—nor were most of the citizens invited—at which 27 dances were programmed, including quadrilles, the Lancers, waltzes, polkas, mazurkas, and schottisches. The grand balls held at the famous hostelries, and which we like to think of as being "typical" of the western frontier, were even more restrictive, attendance being made up largely of regional millionaires, visiting English investors, absentee owners on a quick trip from New York, or an occasional visiting celebrity or member of European royalty.

In this manner the leading popular dances of New York, and even of the Continent, were introduced to the mining towns, but such dancing did not become widespread nor possess any sort of universal magic which turned all of mine-town society into fine dancers. The grotesque cavorting of Debbie Reynolds as Molly Brown was often more authentic than we refined modern Westerners like to think. A man such as HAW Tabor, lacking most of even the basic social graces, despite his millions, did not take easily or gracefully to fancy dancing shoes and conduct.

Of all the segments of frontier society, that of the mining industry most quickly became respectable, stuffy, and conservative. Long before the cowboy and farmer segments began to slow down and aspire to gentility, the mining society—middle and upper classes, that is—had succumbed to a set of tightly Victorian standards. There was too much wealth about, much of it of the "instant" sort. Men and women who had been starving paupers on Monday sometimes awoke on Wednesday to find themselves worth millions. *Conspicuous* is scarcely the proper word to describe the consumption by these instant millionaires. *Grotesque* would be more accurate.

This was especially true in Colorado, despite the rough beginnings, and can be largely attributed to the appearance of more and more middle class, or aspiring middle class, women. These were a different sort than the dance hall girls—hard-working, quite religious and conservative, usually married or pledged to be married. Some had followed their already established middle-class husbands to the gold fields. Others came from the lowest economic and social segments of eastern society and so were doubly ambitious to improve themselves and their status. It could never be done in the east, but here on the frontier *anyone* might suddenly strike it rich.

As soon as these women began to appear in

any numbers, the mining towns underwent an astonishing process of calming and refinement. In the more valuable areas, houses of brick and stone quickly appeared. Schools and churches sprang up, and the towns quickly settled down to the smug virtues and verities which prevailed in the eastern states.

There still was not too much dancing immediately after the women made their appearance. For one thing, there were not at first many large *respectable* buildings suitable for large dances, not even on the sloping streets. For another thing, exhaustion continued to dominate most human activity as more and more men found themselves laboring in somebody else's mine, and their wives struggled with the extremely hard process of keeping a family alive and reasonably healthy under very cruel circumstances. (See Tom Ferril's poetry again and again!) Until the appearance of schools, churches and various lodge halls, not too much dancing was enjoyed by the *folk*, the "little" people, despite the glittering balls, fetes and cotillions held at the hostelries.

True, in Colorado as early as 1863 the *Black Hawk Mining Journal* carried an advertisement for Colonel Selak's Ball. It is not definitely known who attended or what was danced, but the odds are very great that any resemblance to what was being done at the society, or "court" dances, was only approximate. Over the years, the little people—those not attending the grand balls—imitated the fine "court" dances or did a simplified form, producing variations and even burlesque which, however familiar as "classics" one or two of them may now be, must surely have seemed very uncouth to any high society dancer or visitor who witnessed them.

With the arrival of respectable women and the construction of churches and schools, many of the mining towns were soon submerged in the throes of various reform movements. Often these, if not totally ending the insidious influences of dance halls and saloons, usually succeeded in driving these institutions to the edge of or entirely out of town—for a week or so. Various lodges were organized and, with the construction of halls and exclusive memberships, began to hold their own balls, fetes and dances. These generally were not nearly so fancy as the really grand balls, but a number of the "court" dances of visiting social royalty did begin to filter down.

Again, the actual dance bills for those early dances are hard to come by, and the dancing was still dancing imported from the east, plus some occasional added and short-lived elements (usually unfashionably lower-class!) of national dances and styles brought in by imported Irish, Cornish, German and Italian miners or artisans. Some few variations came in from the booming farmer's dances of the plains, but the miners' dance rather quickly became largely stuffy, decorous, and formalized. By 1890 Denver society had reached a brittle formalized, and quite often hilarious imitation of the society of Chicago or New York, or Newport or even of Colorado Springs. The people of the mountain towns followed suit as best they could, burning to be accepted as equals by Denverites, and practicing a degree of snobbishness and exclusiveness in their own small towns that, if funny now, must at the time have been nearly unbearable for a lot of the population.

People more and more danced for the sake of being *seen* dancing than out of sheer joy of dancing. The rule became (except at the occasional rowdy and unrespectable dances held by the "little" people): Do the right dances in the right manner in the right places with the right people. The "little" people, never particularly inclined to tug their forelocks and bow to gentility (unless they had great expectations or aspirations of themselves becoming middle-class), generally dismissed the whole business and continued to do what was left of the real American folk dance in the mining towns. Little of this survives today.

In less than three decades the Miners' Dance progressed from its rough, improper beginnings to the brittle ballroom form in which it died. The last blow, really, was the Crash of '93, when town after town was abandoned and romantic frontier mining came largely to an end.

Fortunately for the square dance, there was another group on the frontier which cared more for basic survival than social acceptance, which largely ignored or passed off the attempts at Victorian middle-class taming, and which was concerned with much less valuable and soul-sickening commodities than gold and silver. The real father and creator of the American Folk Dance was dancing lustily, and so we come to THE FARMER!

The Dancers Walkthru

Time out for Thanksgiving

NOVEMBER IS THE PERFECT MONTH to pause in our enjoyment of square dancing and extend a word of thanks to various members of our square dance family. Who, during this past year, has helped make your evenings at your club so enjoyable? When was the last time you took a moment out to let them know you appreciate their efforts?

Perhaps some of the more obvious individuals to earn your nod of thanks are your club caller, your club president, the kitchen committee, those people who put in extra hours planning and executing a special party, the editor of your club newsletter, etc. All these folks, and many more, are apt candidates for a vocal expression of your appreciation. With no thought of overlooking them or anyone else, let's take a look at three other categories which sometimes may go unnoticed.

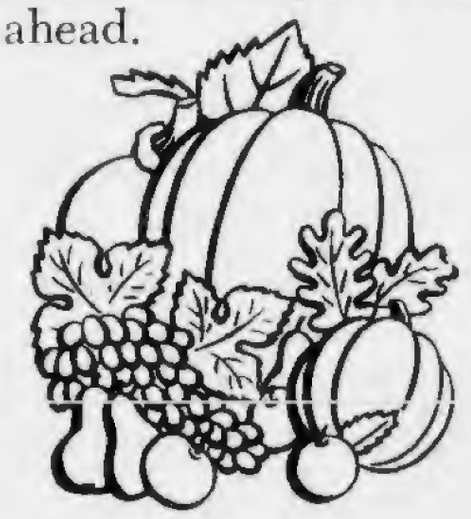
Your caller's WIFE . . . She's on hand early helping ready the hall as her husband sets up his equipment. She's probably one of the last persons to leave, making that last check that lights are out, chairs put away, ashtrays emptied, doors locked. She takes time to talk with as many people as possible each evening. She listens, sympathizes, encourages, laughs with you. She sits out many tips when she'd rather be dancing. She fills in, sometimes even dancing as a "man", when needed.

How about surprising your caller's taw and dedicating an evening to her. Let various club or class members take over her tasks for the night. See that she dances as much as she wishes. Give her a queenly seat of honor and have the dancers come to talk with her. Refreshments and decorations could be specialized in her honor. Most of all, let her know you appreciate her.

Your club TREASURER . . . Perhaps like a tax agent, a club treasurer may be tolerated, ignored or overlooked.. However, he's either been elected or appointed to the job and he's interested in keeping your club solvent. He hasn't set the price of each dance or the amount of yearly dues; you have. Help him out by paying with a smile. Bring the correct change if you can. If your club collects donations at one particular time during the evening, get them in promptly, so your treasurer, too, can get back to the dance. And how about finding some way of thanking him for doing a good job. He not only works at the dance but he keeps the books and bank account straight in between times. Sometime you might just find yourself in his shoes.

GUESTS . . . You invite your square dance friends to visit your club from time to time. One of the best ways to thank them for coming is to make sure they enjoy themselves during the evening. Were they greeted at the door? Did you take time during intermissions to introduce them to several different members? Were they welcomed in any square on the floor? Did they meet your caller and his wife? Were they truly guests at the refreshment period at the head of the line? Were they thanked for accepting your invitation to dance with your group? Do they want to come back?

A pause now for Thanks—giving it to others—will rebound to you and your club in the months ahead.



The WALKTHRU

a square dancer's

Pattern for Living

Reprinted from PROMENADE, publication of The Toledo Area Square Dance Callers' Assn.

IMPORTANT: There is so much satisfaction in being a square dancer, why not make everyone else happy that you are one — the very best one you can possibly be.

PLANNING THE LAYOUT: The attitude of your "home" club is reflected through you. No one dances well who tugs, strains, and looks generally unhappy about the whole thing. Easy does it is the proper method.

PATTERN ADJUSTMENT: A good dancer not only is a willing dancer; he or she is gracious and willing to do any job for the club, whether it be helping with refreshments or helping to sponsor the club caller's class or new dancers. A good dancer doesn't "clique" for he realizes that new and old dancers are very essential to the life and growth of square dancing. Adjust to them all in your dance pattern.

INSTRUCTIONS FOR CUTTING: A good dancer is a good listener as well. When the caller is explaining a new figure, don't be a chatterer, be a listener, and when it is called, you will know it. Realize that you are only one piece of the whole pattern. The square as a whole won't function without you; but do realize that you're only as important as the other seven people.

"SEEM" ALLOWANCE: Perhaps the most important aspect of being a square dancer is the art of getting along with people. Actually this merely means good manners. You as a dancer should constantly study and try to understand the actions of people about you. You'll find this "seems" best.

JOIN IN THE LAUGHTER: Dancing is fun; don't take it too seriously. Take time to nourish friendships. Take time to love and be loved. Take time to laugh, at yourself, as well as with others.

LIP ZIPPER: Keep your temper to yourself; it's useless to others. Talk to yourself if you're inclined to exaggerate. "Lord, fill my mouth with proper stuff and nudge me when I've said enough."

And here is a PATTERN FOR LIVING, SQUARE STYLE, which fits ALL SIZES.

MATERIAL REQUIRED: Love, tact, skill, common sense, accuracy, friendliness, consistency and joy.

NOTIONS NEEDED: Elasticity, variety, sense of humor, innerfacing of forebearance, backbone stiffening, lip-zipper.

MEASUREMENTS: How wide is your understanding? How long is your patience? How deep is your love?

A Suggestion From a Caller

Much has been said over the years about new square dancers and the treatment they may receive as they venture forth into the world of experienced dancers. Jeanne Moody, caller from Salinas, California, submits some of her thoughts on the subject.

"As a caller I try hard to implant into the minds of all who seek the fun of square dancing, that consideration and cooperation go hand-in-hand in bringing about that fun. Of course there are times when things simply just do not go right in a square and we may have an impulse to push or pull the newer dancer around. This generally results in his feeling he is not capable of taking care of himself. From experience may I suggest this is not the way to handle the situation. In the long run probably all it does is head the newer dancer toward the road of roughness. Let's do all we can to foster a congenial atmosphere

between club-level dancers and new dancers."

Jeanne then penned some of her thoughts in the following poem:

If The Shoe Fits

Tonight's the night; I can hardly wait!
It's square dance time when the clock strikes eight.
I'll choose my dress, his shirt and pants;
We'll grab our shoes and get ready to dance.
If I'm not careful and watch what I do
I'll always seem to grab the wrong shoe.
My old clod hoppers are used with a plow,
So I must be careful—not dance like a cow.
So push a plow, but not this girl,
And watch it buddy, give a gentle twirl.
Now track shoes are fine when you're running the mile;
But take shorter steps and I'm sure to smile.
Have you ever heard of an old horse shoe?
They help pull a wagon and it takes more than two.
But we're not horses so watch what you do;
If you give a pull, then I'm all through.
Now no one ever learned to dance by force,
By pulling, shoving and acting like a horse.
So smile at me if I seem new,
And PLEASE, JUST WEAR A SQUARE DANCE SHOE!

Squaring Up Jigsaw Style

By Jeanne LeHardy
Physical Education Instructor
Winthrop College, So. Carolina

FOR A CHANGE from the traditional double-circle, circle-up-four, circle-up-eight technique of forming partners and sets, I have successfully used a picture-puzzle method in my college square dance classes.

After determining how many sets were to be formed, I made a jigsaw puzzle for each set. For my pictures I happened to use scenic place mats that I collected as service-station bonuses but any large pictures mounted on poster board would do. The pictures could be chosen to carry out a theme.

Cut each picture into eight puzzle pieces. On the back mark G (for girl) and B (for boy) along with the appropriate positioning in the square. Thus couple number one would be indicated by B1 and G1 and the marking would continue counterclockwise around each puzzle. Separate the puzzle pieces for the boys from those for the girls and distribute accordingly. Then instruct the dancers to fit the puzzles together. The project can become a contest by seeing which square can put its puzzle together first.

What follows may seem to be utter confusion but actually it is good, wholesome, sociable interaction. The dancers have a chance to get to know one another on an informal basis and the attempt to find one's partner adds mystery and excitement to the situation.

This picture-puzzle method works particularly well when the dancers are not acquainted with each other. The greatest fear a beginner may have is that no one will ask him to dance. With groups of dancers who are well-acquainted with one another, the puzzle adds a new dimension of sociability.

BADGE OF THE MONTH



As with many groups, so our badge for this month came from two beginner classes which joined together to form a club. Caller Bill Peterson and a committee of members selected a name which had general, popular appeal and in 1964 the Sundowners were born.

At the time, one of the officers owned a business specializing in silk-screening and industrial design and offered to make the pictorial part of the badges with a multi-colored silk-screen process on top of a reflective "Scotchlite" material. The name is later engraved at the bottom of each badge.

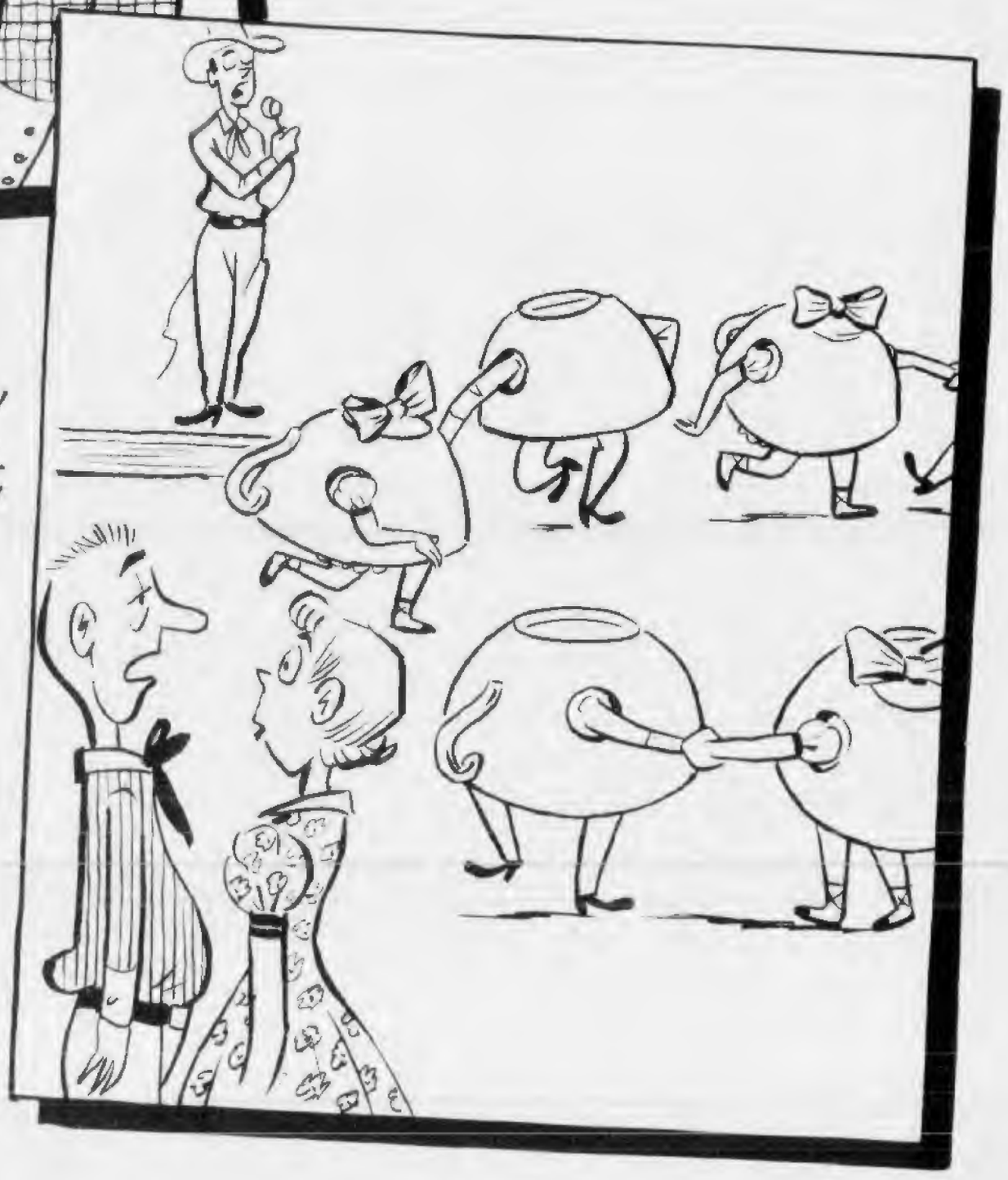
The Sundowners dance in Livonia, Michigan.

SQUARE DANCE DIARY by a square dancer

The caller's life, to paraphrase Gilbert and Sullivan, is not an easy one. So many things *can* go wrong —and sometimes do.

TRIBULATIONS OF THE CALLER





THANKS TO

Juan Tyred Kahlur
Los Angeles, California

We invite you to send in your suggestion for a scene in the Square Dance Diary.

•Chapter twelve

CALLER MODULE

Variety

By Don Armstrong, Grand Cayman, B.W.I.

VARIETY IS THE SPICE OF LIFE. How many times have we all heard that statement? Yet perhaps we should modify it slightly to add a few words. Wouldn't it be most applicable to make it read "Variety is the spice of life that adds joy to the dance?"Anyone who has ever danced will agree with that statement without any hesitation, yet we wonder how many—perhaps we should say how FEW—callers, teachers and leaders have really devoted any serious amount of time and effort in analyzing just what the word variety means as it applies to them and to their dancing.

A standard dictionary defines variety in this way: 1. A state of being varied or diversified—to give variety to a diet. 2. To provide something different. 3. A number of different types of things—especially in the same general category, as in varieties of fruit. 4. A different form, condition, or phase of something—as in varieties of pastry, etc.

If we simply take these definitions and apply them to our specific interest—that of dancing—some interesting things appear. Generally speaking, all of them refer to adding on to something or to what we are doing or using in order to supplement it, improve it, make it more pleasant and more appealing to more people. That is exactly what any competent caller, teacher or leader should always strive to do with our form of dancing. But, and all of us involved in leadership share a common failing here, do we really explore the possibilities of variety in depth, or do we simply utilize the more obvious things that are readily apparent to most of us and then just let it ride along like that? Everyone will agree that most leaders sincerely desire to improve their overall program, but unfortunately, in these busy times, it becomes easy to do the same old things in the same old way. So—in the next few pages let's explore some of the infinite ways in which programs may be changed and supplemented, with the hope that some of them will stir the imagination and assist in adding joy to your dancing with the spice of variety.

Music

We dance to music. Without music there would be no lift, no boundaries, no guidelines, no spirit, no character, no beauty, and most important, no fun. Variety here is vital and there are many ways to achieve it. The *tempo* can be changed from dance to dance. A slow number, a medium, and then a fast tempo provides a nice change of pace. The *time-signature* or *type* of music is variable too. 2/4 or normal square dance hoedowns can be supplemented by Jigs (6/8), Marches (Grand Square), Fox Trot types, and even Waltzes (3/4) in simple Waltz Quadrilles. The *melody* offers many possibilities also, in the use of short-melody hoedowns, singing calls, long-melody hoedowns, tunes that have strong,

apparent melodic structure and those which are less indentifiable, music with a melody that makes a strong musical phrase and that which results in a weak musical phrase. How the tunes are played adds *accent,* as the same music can be played straight as written, in boom-chuck style, syncopated, or smoothly. In addition, the *style* of the music makes it Country and Western, Rock, Traditional, Popular, Swing, the sound of the 20's, Blue Grass, or even Scottish, English or Irish.

Thinking about *phrasing in music* helps, especially when we normally have three distinctly different (short, normal, and long) types of phrasing in patter call accompaniment music alone. And the obvious should not be overlooked—the *sound of the band.* There is a tremendous difference in the sounds emanating from a combo, a full band, organ and rhythm groups, and bands that play primarily accompaniment in contrast to those who play a strong melody lead. Obviously the use of many different labels in both patter and singing call records can assist in this. In music alone the possibility of adding variety is almost limitless. Review it and then try to imagine the endless number of combinations you can come up with. And up to this point we have been considering only squares. When all the other forms of dance are added which can be just as easily varied by changing music things really get interesting.

Other Dance Forms

There are many dance groups where only squares are danced. There are also groups who dance only rounds, etc. Those who are accustomed to more variety in their dancing feel pity followed by regret that they are missing so very, very much pleasure by not "going on." By "going on" is meant progressing into the other wonderful forms of dancing that are just waiting to be enjoyed. It's like a child eating cereal and then not learning to eat other foods as he grows up. Don't misunderstand—we do not say that squares are baby food. We do say that squares all by themselves, with nothing else added to the program, will soon become monotonous. They are the doorway to further adventure—in the dancing of Quadrilles, Contras, Rounds, Mixers, Trios, Circle Contras, Circle Trios, no-partner dances, Ballroom dancing, etc. Comparing the "all squares" program to a program encompassing several or all of the other forms of American dance is like comparing a hot dog at the corner lunch to a full banquet at the Waldorf Astoria or the Vienna Intercontinental.

Let us emphasize that every dancer need not be an expert. Let us also insist that variety thru the use of the other dance forms is within the dancing capabilities of the average square dancer. The dancers can enjoy all IF the *leaders* properly present them. Each of the other dance forms mentioned has a difficulty range from that which is very simple to that which can become quite complex. Suitably selected material can bring all of these other dance forms within the program for almost any group of dancers. And each time another form of dance is added, the overall variety is multiplied. This is because within each other form is that variety also made available by the use of the variety already pointed out in music.

For example, the obvious variety within the dance form of rounds comes from choosing slow, medium or fast two-steps, waltzes, polkas, or schottisches (all of which may still be exceptionally simple and do-able by the average square dancers). And what about simple prompted quadrilles in either square dance

type music or in waltz rhythm? Or easy, rock-along contras in almost every rhythm, including the waltz? Again, let's not overlook the obvious — the mixers. There are literally hundreds of fun-filled, stately, or beautiful mixers (I'm sure there's one to suit almost ANY mood or programming requirement) which, when chosen intelligently to suit the group average capability and properly presented can add a fantastic amount of spice to any evening of dancing.

Simple mixers can provide the means of using ANY musical rhythm, tempo, melody, style, phrasing and sound, and almost any combination of the forms of musical variety previously outlined. Yet for some strange reason this form of dance is overlooked by many otherwise competent leaders. Mixers are the quick and easy way to explore musical variety IF they are short, can be taught quickly, are properly taught and are used as a good chef uses spice—in the right amount to suit that dish at that occasion. In the same category as this should be pointed out that delightful variety obtainable by the occasional use of progressive squares, double squares, exploding squares, and that unusual form of squares wherein the man has not only a lady on his right as a partner but also another, extra lady on his left (a trio in each position). Have YOU ever tried it? It's FUN.

Calling Style

Each caller has a style of his own and within this style is an untapped variety which only needs two things to bring it out in the open where he and his dancers can benefit from it. First he needs to realize some of the ways he can vary his style, and second, he needs to practice. The most common methods of calling could be designated as "normal patter calling" and "singing-calling." Each can be enhanced by the addition of the occasional use of "prompting" (as in a quadrille or contra) which is simply calling ahead so the dancers can start an action on the start of the next musical phrase. This can occur within a square such as when a Grand Square is coming up, or in the use of a totally prompted quadrille, and very effectively when combined with normal patter calling. Dropping in a SPOKEN COMMAND or every now and then REMAINING SILENT DURING PROMENADES, etc. changes calling styles, as does the use of some of the old time patter during extended actions. Variation of voice level (loudness), change in expression (excited or smooth), and even a whisper now and then all add that little something extra to a caller's style and make dancing to him more fun. And that should be worth practicing, shouldn't it?

Another nice little extra is the use of a duet whenever a second voice is available and when it can be practiced beforehand so the result is good and the directive commands clear and not buried in the harmony. Callers can get lots of variety within their normal style by the variation of music. Style must naturally change to suit differences in tempo, rhythm, phrase, etc. A caller who forces himself to use different music soon develops a style to suit that type of music and he has then become not only more versatile in his programming opportunities, but more pleasant to listen to as well. The most usual pitfall to be studiously avoided is the constant use of only a few patter call records which are usually found only on one or two labels. Seek out other labels, become accustomed to other music, give the dancers different sounds, tempos and rhythms. These things all give variety to calling style.

Variety Within Patter Calls

In the square dance portion of an evening of dancing, variety must be planned

as it seldom occurs naturally. Many times what the caller considers to be variety is actually sameness to the dancers on the floor. For example, callers will many times take a basic, or a series of basics, and build a fine patter call around this plan. He then uses the same basic, or the series of basics, either in a different order of occurrence or with what he calls a different setup or slightly different ending and feels that this is variety when he uses it as another call in the same program. But, to the *dancer,* who in reality does not realize how the setup may have been different, or in fact does not care, it appears that the same dance action is being repeated "ad nauseum." The finesse of using the same basic or series of basics in several different ways during a program is usually only appreciated by other callers on the floor or the small group of more keenly perceptive dancers. It is generally not only wasted on the average square dancer but considered to be the constant use of the same old thing—in other words lack of variety—just the opposite of the desired effect. This is a very common thing in dancing and a good caller plans his program ahead to avoid it.

In contrast to this is the planning of each tip so as to use a different basic or series of basics as a theme for that particular patter call tip. This is recognized and appreciated by the average square dancer as variety. Another weak place in patter call variety shows up in the intros, breaks and closers used in the calls. Many a well planned program consisting of good variety within the patter calls could be infinitely improved if the caller also planned different dance actions for each intro, break and closer. These can remain in complete complementary contrast to the call itself by incorporating simple actions in different sequence. Something really simple always enhances something complex. The basics themselves sometimes have so much similarity in the way in which they flow that they have a sameness as far as the dancer is concerned. For example, many basics are different and yet they incorporate many hand turns, or they are different yet they incorporate many quarter turns, etc. The fact that they are geometrically different does not always insure that they are reacted to as being different by the people on the floor. The caller should remember this in attempting to give variety.

Ascertaining that the reaction (to the dancers' action) will be different and planning the use of basics accordingly will help to make a better program. There is another form, far more subtle, of providing a change. That is by using "restful" actions within the normal call, especially when mated with music that may be slightly smoother or slower. Although the same complexity of basic may make up the theme of the call, the subtle use of calls such as "four ladies chain over and back," "circle to the left full around," "ladies center gents sashay (four times)," etc. give the dancers some "relaxing" time that they themselves may not be aware of. Thrown into a fairly challenging call when the dancers have been reaching or straining a little, it provides a delightful opportunity for them to "fall back and re-group" and is merely another form of variety and good leadership.

NEXT MONTH Don Armstrong concludes this chapter on Variety with a discussion of Variety Within Singing Calls and Variety that can be achieved through good programming. Don't miss it.

Square Dance Week—1971

a Good, Healthy Participation



Colorado State Square Dance Association President, Eileen Perotti, pins Association Badge on Governor John A. Love to open square dance week.

IT'S STILL TOO EARLY to have received all the facts and figures concerning this year's observance of Square Dance Week. From preliminary reports it would appear that a good number of areas did participate. It is also obvious that there was considerable experimenting with dates and a number of different sets of dates were celebrated in various areas. We feel that this is an unusually healthy sign. Perhaps after this year's program has been fully analyzed by each of the participating areas, and notes compared with those of a year ago, all areas may be at a point of agreement. The advantage of one set of universally acceptable dates seems obvious.

The most recent issue of GAVEL and KEY, The American Square Dance Society's newsletter to association presidents and editors of area publications, was mailed last month. With it was a questionnaire relating to this year's SQUARE DANCE WEEK. It is hoped that all area association presidents will have completed and mailed their questionnaires by this time. Two of the significant questions included were (1) Which week would your area prefer to see used for a unified Square Dance Week next year? and (2) Would your area be willing to go along with the decision made by the majority of areas in order that we may all work toward the same time period, whatever it may be?

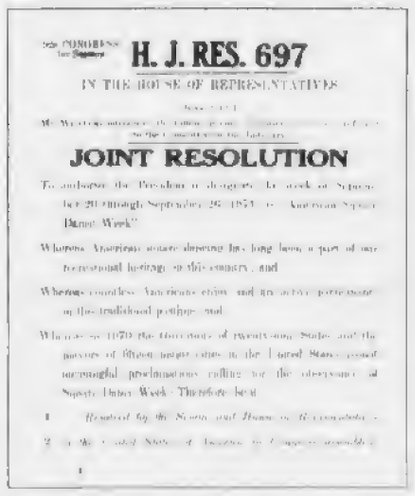
To tabulate the questionnaires this year are, for Canada (same as last year) Keith H. Kitching, 4906 Lochside Drive, Victoria, B.C., Canada.

For the United States and areas overseas questionnaires should be returned to Lt. Col. Ted Anthony, 109 Massachusetts Avenue, Cherry Hills, New Jersey 08034.

Once the questionnaires have been received and processed the dates from the two tabulation points will be combined and the resulting information will be passed along to area publications early next year.

A rough tabulation of 1971 participants is shown here; more complete analysis will appear later.

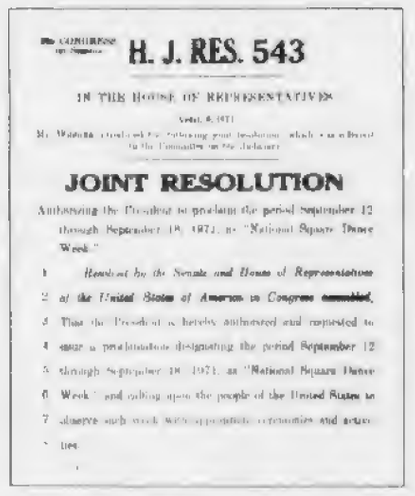
The States observing Square Dance Week totaled 43. In addition The Canal Zone, New Zealand, 6 Canadian Provinces and the European Association of American Square Dance Clubs participated. Of that number the majority chose the September 20-26 dates — 36 States, the 6 Provinces. The Canal Zone and New Zealand. Three States selected September 12-18; two chose September 19-25; the remaining two chose September 12-26 and October 4-9 respectively. Governors from 12 States issued official proclamations.



H. J. RES. 697

IN THE HOUSE OF REPRESENTATIVES

JOINT RESOLUTION



H. J. RES. 543

IN THE HOUSE OF REPRESENTATIVES

JOINT RESOLUTION

Not one, but two Bills were proposed in Washington. The one (left) introduced by the Representative from Pennsylvania for Sept. 20-26. The other sponsored by the Representative from California, for a week earlier.

ROUNDANCER MODULE

From the Twentieth National

Round Dance Panel Reports

APPROXIMATELY 100 DANCERS and instructors made up the participating audience at the meeting of the Terminology Panel at the 20th National in New Orleans. Six terms approved at the panel meeting in Louisville for a one-year trial period were discussed and accepted by a majority of the voting audience. These terms, now to be considered standard, are: Rock, Canter, Balance, Lock Step, Lunge and Pas de Basque.

The term Fishtail had been defined at Louisville and was brought to a vote in New Orleans but due to considerable disagreement as to timing and clarity it was decided to have the term re-submitted at a future convention.

The following were defined by panel members and accepted by the audience for a one-year trial basis: Standard Two-Step, Running Waltz, Chasse, Cut-Step, Heel Pivot. A further list of terms suggested as ones to be discussed and standardized at future meetings included Fishtail, Heel Turn, Reach, Breakaway, Spin Turn, Basketball Turn (pivot), Fallaway, Telemark, Switch, Knee, Oversway, Twirl Maneuver, and Stop, Hold, Freeze or some other word to indicate no action.

The suggestions were made for consideration by future panels that more time be allowed for panel discussions and the results of both round dance panels should be distributed to all Round Dance Organizations for their consideration and recommendations.

The full ninety minutes allotted for the meeting of the Choreography Panel were used in a discussion as to whether or not the Basic Cue Format is wanted. A motion to reject the Basic Cue Format and continue with the so-called double number of writing cues was approved by a vote of 29 to 23. The total assembly numbered 102 persons.

Agreements Reached

Items passed to the 1972 Choreography Panel for first consideration include Organization of Panel, Duration and Procedure of Meeting, Dissemination of Reports, Contributions, Dance Positions, and the Double-Number Method of Writing Round Dance Instructions.

Any Round Dance leaders desiring to make comments or offer suggestions on any of the items scheduled for future consideration should contact the Director of Round Dance Panels of the current National Convention. It is requested that each item be on a separate sheet of paper and a stamped envelope be attached for forwarding by the Director of Panels to the Moderator for appropriate action.

A "Fresh" Look At Round Dancing

Dena Fresh, Wichita, Kansas

FULL ENJOYMENT OF ANY ACTIVITY depends largely upon a mastery of the fundamentals. A little practice and assistance from a qualified instructor will enable a person to develop poise, footwork, and the ability to lead or follow.

Now! Perhaps some of the following ideas, successful elsewhere, will help increase round dance participation and pleasure in your club or class:

1. Be sure you, the caller or leader, show your liking for rounds as a part of the program. Dance and teach them correctly and well.

2. Use a few simple, fun-type rounds and circle mixers from the first night so that dancers will take it for granted that rounds belong with squares and are for everyone.

3. The fundamental positions, steps, etc., of round dancing are just as essential to fun in rounds as are the basic figures of square dancing. Teach basics in small doses and don't worry too much about styling at the beginning. Just set a good example!

4. Use the easier routines. Never teach a round requiring more than ten minutes.

5. Stick to two-step dances until you are sure the dancers are sold on rounds and until they have mastered the basic waltz in drill form. Nothing is as futile or discouraging as trying to do a waltz routine when you don't know how to waltz.

6. Encourage the novice to attend a basic round dance class.

7. It is just as fatal to use the simple routines month after month as it is to program too many new and difficult rounds known only to a handful of dancers.

8. There is a place for the familiar *and* the new; for the very easy *and* the dance with a challenge. We suggest alternating the two types through the evening. Don't let the few round dance "eager beavers" dictate your round dance program. Avoid using a round which has two or more versions to eliminate confusion and ill-feeling.

9. Encourage experienced round dancers to swap partners with their less talented friends; this makes for good group feeling and wins converts to rounds through the thrill a novice gets when dancing with an expert.

10. The progressive dance has a very definite place in the square and round dance picture. Frequent partner changes in couple dancing results in better social implications than allowing each person to dance with his own partner all of the evening. Mixers should stress the fun aspect of the rounds, should be short and peppy and easily learned.

We are often asked why some square dancers skip the rounds. Perhaps the answer lies in one or more of the following reasons:

a. Inadequate leadership and instructions in round dancing when the dancers were first learning to square dance. The attitude of the caller toward rounds is very important.

b. Insufficient or faulty instruction and "cueing" at square dances.

c. The use of too many old and worn-out rounds.

d. Use of too many new and difficult routines, usually to please a small but highly vocal group of round dance specialists or to prove that the caller is "up to date".

While areas vary in their acceptance of rounds as part of the square dance program, it is a fact that the strongest dance spots are almost always characterized by participation in rounds too. Together these two forms provide a well rounded dance program.

We are most grateful to the Lloyd Shaw Foundation, Inc. for permission to reprint the above article from the Class Notes of the recent Lloyd Shaw Dance Fellowship held in Colorado Springs.





Harry and Dodie Cliff — Scottsdale, Arizona

When Harry and Dodie Cliff learned to square dance about 15 years ago, round dancing followed right along with it. To them the rounds were like the frosting on the cake and they danced with every group in the Phoenix area.

During the past ten years they have made it a point to attend as many institutes as possible — institutes where they felt they would find top instruction for teachers as well as dancers. Among the many included were Asilomar, College Station, Hacienda Holiday, Flamingo Daze, and Dias de Danzas. They have attended three national conventions and participated as MC's and panelists at Seattle.

In 1965 they formed their first round dance club, the Hi-Toppers, for the intermediate and advanced level and the group is still dancing. They served on the staff at Fun Valley, Colorado in 1967.

Hired by the Scottsdale Parks and Recreation Department in January of 1968 to teach a basic round dance class, Harry and Dodie have conducted two classes each year since that date. For the past three years they have been instructors for Scottsdale Round Dance Club which is also sponsored by the Scottsdale Parks and Recreation Department.

They have been active members of the Arizona Round Dancers Association for several years, have held offices in that organization.

Harry and Dodie conduct round dance classes three nights each week at the present time. On three nights each week they square dance. Both have fulltime jobs — Harry is employed as an engineer with Mountain States Telephone Company and Dodie works for a Mortgage Company. All of this combined keeps them busy and certainly leaves no time for them to become bored.



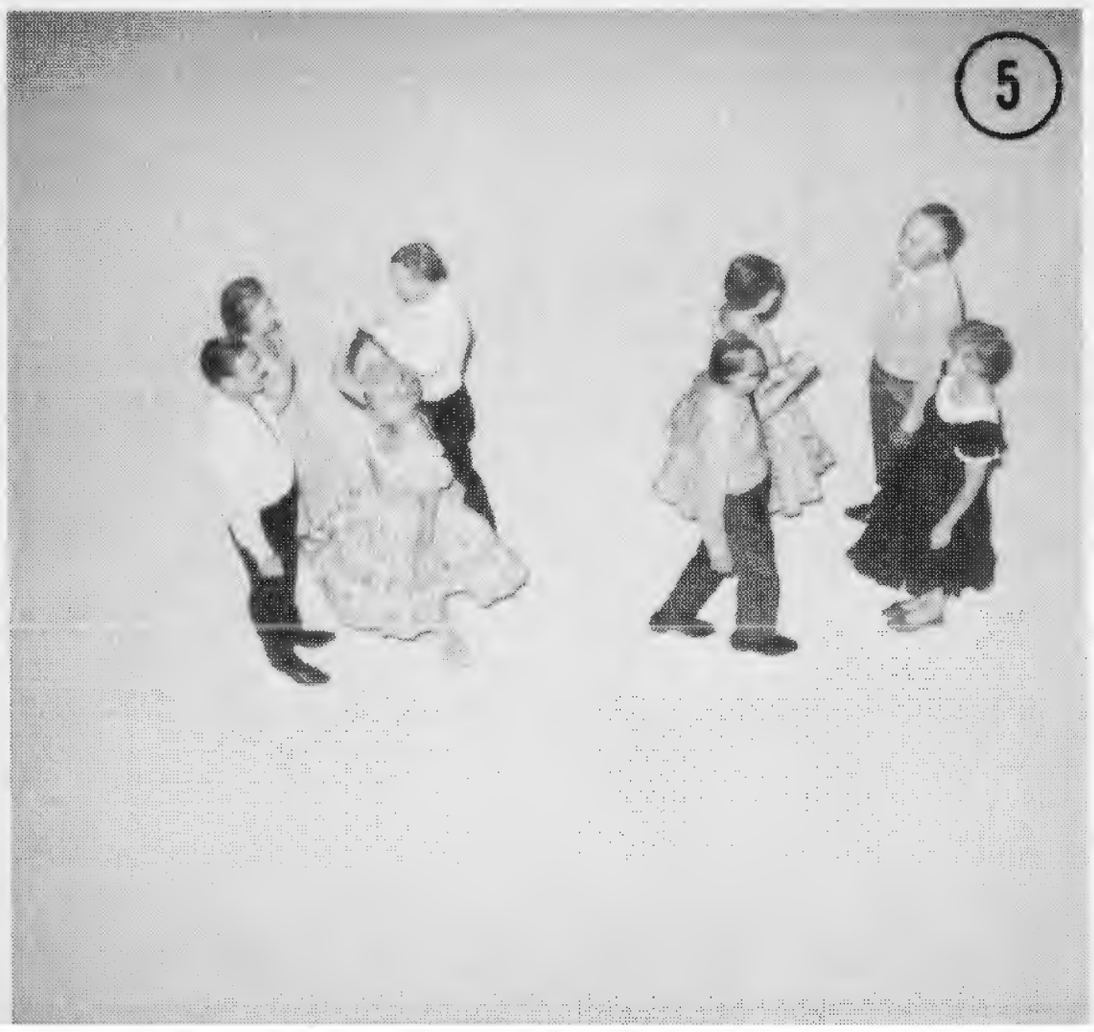


Style Lab

TRIPLE STAR THRU

HOW LONG HAS IT BEEN since a caller asked you to swing after a ladies grand chain, to do an allemande left having just completed a left arm turn with the partner or directed you to follow an all around your left hand lady with a do sa do your partner? All of these have the element of awkwardness about them. They violate one of square dancing's most logical rules. They simply do not flow due to the fact that the caller has asked you to do two right-hand movements or two left-hand movements, one following the other.

The weaving or alternate hand flow of square dancing is all important and we discuss a rather exaggerated example this month when we do a Star Thru followed by a Left Star Thru and ending with a Star Thru — better known as a Triple Star Thru.









Aside from the fact that too much turning under arms is sometimes uncomfortable, this particular combination has an element of progressive smoothness about it. One must remember that in a Star Thru (or a Left Star Thru) the one you face is the one with whom you do the Star Thru and who ends up beside you as your partner at the completion of the movement.

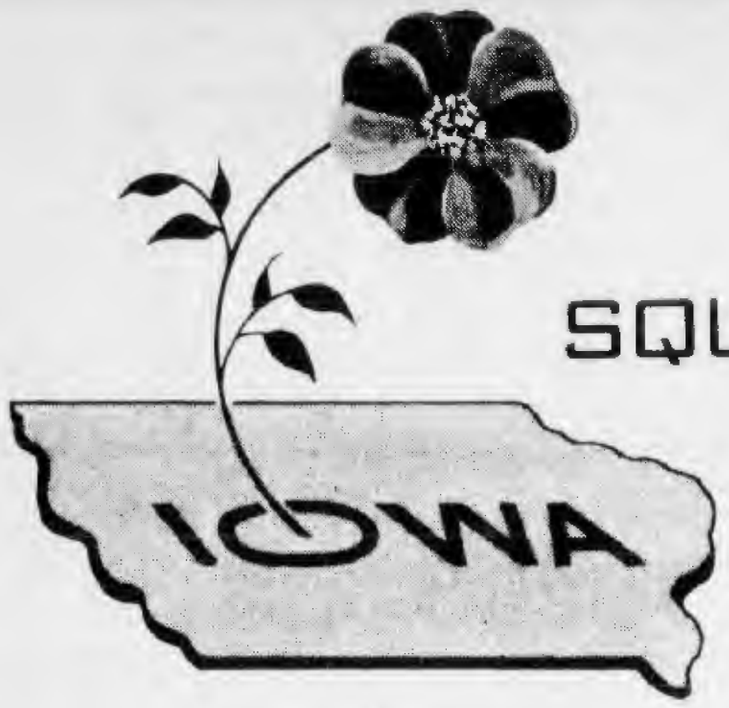
In our example we start from a square (1) just to orient you with the setup. Head couples will pass through, separate, go around one, come into the middle and do a Star Thru (2).

Ending this first Star Thru and without a stop (3) men will offer their left to the lady's right, release hands with their partner and do a Left Star Thru (4) to end facing the outside couples (5). Making contact for a Star Thru (6) they then do their third continuous Star Thru movement (7) to end this drill facing out (8).

A great deal of the success and comfort of this "climbing movement" is dependent upon the dancers' resistance to rush and roughness. It is logical and if the dancers will follow the basic rules for a Star Thru they will find that they need no walk thru to get through the traffic pattern successfully.







21ST NATIONAL SQUARE DANCE CONVENTION®

FOR YOU IN '72

JUNE 22, 23, 24, 1972

THE NATIONAL Square Dance Convention Committee, together with all the dancers in the State of Iowa, extend to all square dancers everywhere a sincere invitation to attend the 21st National Square Dance Convention in Des Moines, Iowa on June 22, 23, and 24, 1972. You will be assured of enjoyable dancing in air-conditioned comfort, served up with genuine mid-western hospitality.

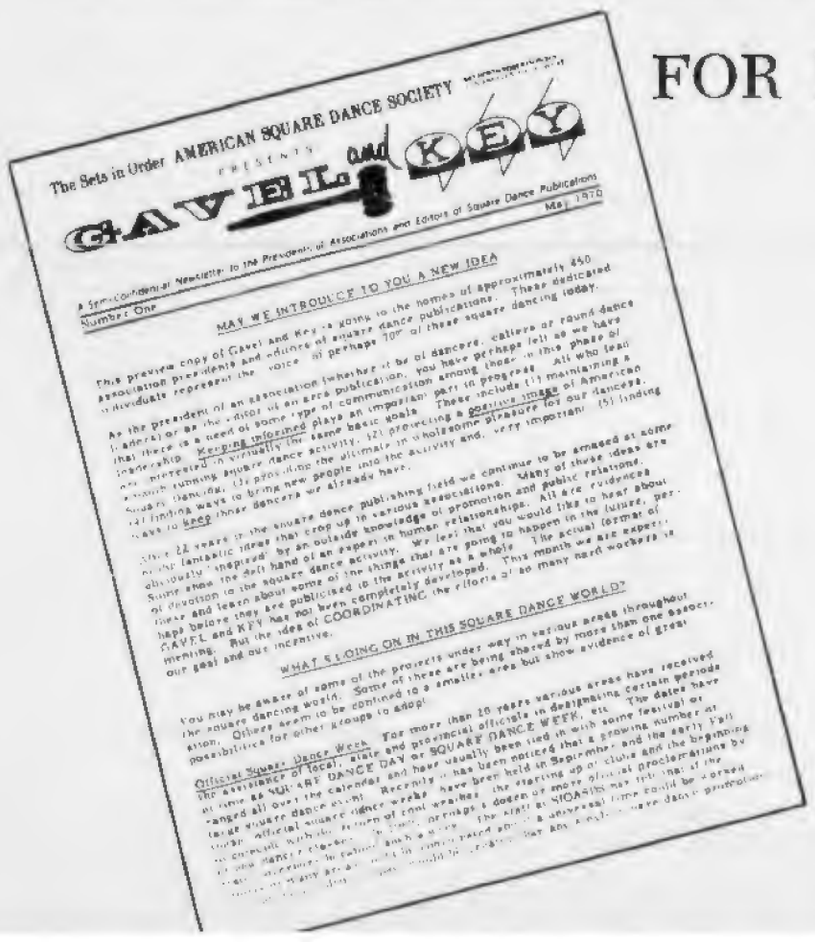
Dancers will "square up" in the Veterans Memorial Auditorium, the largest and most adaptable auditorium in the midwest. It is completely air-conditioned and has three large square dance halls, a teen square dance hall, a callers' hospitality room, panel rooms, dressing rooms for exhibition groups and parking facilities for 2,000 cars.

Round Dancers will enjoy their activity at the Val-Air Ballroom. There'll be plenty of room in this large ballroom, also air-conditioned, and with a hardwood floor.

Des Moines has 4,000 hotel and motel rooms ranging in price from $5.00 to $18.25 per night for singles and $7.50 to $24.00 per night for doubles, plus 3,000 camping spaces. Camping is available at two campgrounds — Iowa State Fairgrounds and Cutty's Private Campgrounds. The Iowa State Fairgrounds has unlimited parking spaces for all types of units with water and electricity available. A shower house and restrooms are located on the campgrounds — all for $2.00 per night. Cutty's Campground has 130 spaces with water, sewer and electricity. Two swimming pools and a sauna bath are also available plus a miniature golf course, horseback riding and fishing. The charge is $3.00 per unit per night with an additional charge for water, electricity and sewer. In addition a free area with limited facilities— Jester Park — is located just outside of Des Moines.

So you can see — IOWA IS FOR YOU IN '72. Make your plans now to visit the action capital of the midwest — Des Moines — next June. To be assured of your choice of rooms or camping spots get your registration in early. Write Advance Registration Director, P.O. Box 2624, S.W. 9th Street Branch, Des Moines, Iowa 50315.

Chet and Frenchy Elson
Chairman, National Publicity
21st National Square Dance Convention


The Sets in Order AMERICAN SQUARE DANCE SOCIETY
PRESENTS
GAVEL and KEY
A Semi-Confidential Newsletter to the Presidents of Associations and Editors of Square Dance Publications
Number One
May 1970
MAY WE INTRODUCE TO YOU A NEW IDEA
WHAT'S GOING ON IN THIS SQUARE DANCE WORLD?

FOR EDITORS AND ASSOCIATION PRESIDENTS

The latest issue of Gavel and Key, a publication designed for association presidents and editors of area square dance publications is in the mail. Along with helpful bits of information G & K includes a questionnaire directed to the presidents of associations on the observance of Square Dance Week. Answers to the questions posed should help to bring about a more universal observance of the event.

A service for area square dance publications is included with reprint permission for various articles appearing in SQUARE DANCING. Editors will also receive a specially prepared sheet of art work that may be used by their publications, an added service of Gavel and Key.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

West Pakistan

Back in February, 1971 a new square dance group was born in Lahore, to join in a very small way the square dance coed fraternity around the world. The group had no caller nor any experienced dancers. Friends in the states sent Levels 1, 2, and 3 of the Fundamentals of Square Dancing, created by Bob Ruff and Jack Murtha and they were on their way. Sometimes puzzled, sometimes frustrated (did you ever try to figure out dance patterns by reading instructions and moving paper cups?), but always enthusiastic, they danced on. Soon they began to receive other records through square dance friends. One of the most pleasant surprises was the modern music with up-beat tempos that has made its way into the activity. You might think that this off-the-beaten-track location would never have the privilege of receiving visitors, but such has not been the case. During their five months or so of dancing, four people have joined the group temporarily and have added their abilities. Since they are new and completely inexperienced, any and all suggestions and help are welcome and will be most appreciated. Any such help or suggestions may be sent to Bob Barrowcliff, c/o Hercules, Inc., International Dept., Wilmington, Delaware 19899.

Philippines

Pampanga Promenaders hosted the 12th Annual Jamboree at Clark AFB with approximately 200 dancers from six other clubs joining in on the carnival theme. Newly elected officers for the Promenaders are: Earle and Fran Merchant, Pres.; Pete and Brenda Cortese, V. Pres.; Secretary, Ben and Betty Dooley; Treas., Adolph and Peggy Basse. Mac McDaniel, previously from George AFB, California, has assumed the calling duties for the club.

New York

Flying Squares of Griffiss AFB at Rome are dancing every other Tuesday at the Silver Wings Rec. Club. Caller for the club is Ron Mortis and any dancers in the area are invited to contact Gene McCullough for more information. Telephone 330-6107.

People visiting New York City are invited to dance with Sleepy Hollow Squares on Monday nights. The group dances at McBurney YMCA, 215 W. 23rd St. in Manhattan. Contact Connie Wooll at TR 7-8853.

Virginia

Blue Ridge Twirlers of Winchester presented Harry Lackey of North Carolina in an evening of Fellowship and Fun on October 8. They have scheduled another dance featuring Decko Deck on November 27. The group dances at Frederick County Jr. Hi on Route 50, 1 mile west of Winchester.

North Carolina

Blue Ridge Oddsteppers sponsored the Autumn Leaves Festival at Mount Airy in October. Fred Keller and Fred Martin called the squares with Fred and Margaret Keller on the rounds. The club dances every Friday at the Central Methodist Church Fellowship Hall and visitors are always welcome.

—Lacy S. Vernon

Wisconsin

October 8 marked the 25th anniversary as an organized square dance club of the E.M.B.A. Square Dancers in Milwaukee. As with many clubs, some lean times have been experienced but they've always managed to pull thru. Today the club is 45 active couples strong and involved in many square dance related activities. Elmer and Rosemarie Elias have been club members for the 25 years, and Elmer has been club caller most of that time. A belated Happy Anniversary from us.

Hawaii

Although three clubs have recently lost callers due to service personnel rotation to other duty stations, square dancers in Hawaii hope to maintain all three clubs. Al Stevens

has already taken over the calling duties for the Promenaders at Hickam AFB while J. L. Lemoine, who calls for Windward Whirlers on the Marine Base, has taken over the Pineapple Promenaders at Schofield Barracks. As yet a new caller has not been hired for the Wheeler Whirlers at Wheeler AFB. Bill and Babe Mitchell, past officers of the State Federation, will retire from the Air Force and plan to settle in the Washington, D.C. area. Hawaii's loss will be Washington's gain and they will certainly be missed. —*Jay Martin*

Colorado

One of the finest tributes to a square dance caller on his 25th anniversary of calling was given to Charlie and Jerry Tuffield at the 32nd Anniversary Dance of the Kilowatt 8's in Denver. Three other clubs, Cast Offs, Levis & Laces and Square 8's joined this club (Charlie calls for all four) to put on the surprise party. When the Tuffields walked in the door they were greeted by 62 squares of dancers, 8 callers and 2 round dance leaders who just took over the program. Many callers and dancers who have danced and worked with the Tuffields throughout the years were on hand, including the couple who were present when Charlie called his first tip 25 years ago, Archie and Mary Cavanaugh. Others in attendance included Ruth & Rae Hope and Harry & Evelyn Sherman and many out of state guests. Callers handling the program included Bob Parish, Dale Cassady, Jack Halfacre, Perry Spicer, Fred Rowe, Ben Coleman, Rudy Parks, Fred Hartwell (who acted as general emcee), Jack & Darlene Chaffee and Glen & Mary Nokes. —*Jack and Peg Halfacre*



Suuurrrprize. The Tuffields enter the hall on the "big" night.

Recently at Canon City 4-H Building the Grampa Squares featured Al Horn of Penrose in a rousing dance that found guests attending from all over the state, some 24 squares. The dance was a fund raiser for the talented 4-H youngsters to enable them to attend the Lake Havasu City London Bridge Dance in October.

—*Mr. and Mrs. Lester Wright*

Statistics from the Colorado State Festival reveal that a total of 856 people were registered during the two-day event. Forrest and Lourraine Adairs from Grand Junction were the General chairman. Bob and Dick Parish were the featured callers, ably assisted by Colorado callers.

Saskatchewan

The idea to have a Square Dance Jamboree in Yorkton was started by Earle and Jean Park well over a year ago. At first not too many were too enthused about the affair but when Mayor Allan Bailey offered his assistance things started to roll. Many square dance events were planned during Homecoming week and all went off as scheduled. Mayor Bailey presented a beautiful plaque to Earle Park in the presence of some 3500 people for his contribution in the promotion of the city of Yorkton through square dancing. The citation read as follows: To Earle Park, in appreciation for the publicity and promotion of the city through your association with square dancing throughout the world. Presented by the Council of the City of Yorkton.

Canal Zone

Square dancers who are also fishermen might pause to envy four members of the Star in Circle Square Dance Club of the Pacific Side of the Canal Zone. The lucky four caught enough bass in two weekends of fishing at Gatlun Lake to host a fish fry for seventy members and their offspring. The picnic was held on the banks of the Panama Canal and members danced in a large bohio (a building thatched with palm leaves). Callers were Sid

Arnold and the President of the club, Dr. Bill Bailey.

Arkansas

Arkansas State Square Dance Federation will hold its 22nd Fall Festival November 6th at the University of Arkansas Student Union Hall, Little Rock. A Pre-Festival dance will be held Friday night, November 5th. Featured caller for the dance on Saturday night is Bob Wickers with Marvin and Kay White in charge of rounds. Local and visiting callers will handle the program on Friday night. The McLelland Hi School Band of Little Rock, chosen to play in the Band Festival in England this past summer, will honor the dancers at the after party. —*Nadine Higgins*

Texas

Lubbock Area Square and Round Dance Federation has scheduled the following dances for the balance of the year: November 6 at Fair Park Coliseum, Otto Degner calling; December 4 at the Fair Park Coliseum, Bailey Campbell calling; and December 31 at the National Guard Armory with Nelson Watkins calling. Othie and Rue Nell Upton are Presidents of the Federation with Doyle and Mozelle Tapley V. Pres., Bo and Margaret Wilson, Sec. and Earl and Treva Tenery as Treasurers.

The 7th of September marked a milestone for a couple of Texas square dancers. Al and Dudy Treppke, Secretary of the Texas Federation of Square Dancers, celebrated their Golden Wedding Anniversary. Residents of Houston, the Treppkes have been dancing about 24 years; have attended 18 consecutive National Square Dance Conventions; have attended all of the nine State Festivals; have served in every official capacity in the Houston Council and have spent every Wedding Anniversary since 1958 at Kirkwood Lodge. Wherever there is a square dance you just might see Al and Dudy. —*Bob and Jackie Parker*

Have you ever heard of a "Retirement Square Dance"? One was held in San Angelo at the Town House Motel on July 31st. Gus and Shirlee Gustafson planned this dance for a whole year and the occasion was retirement from the U.S.A.F. by Gus. It was a way to thank all of their square dance friends for the many happy times spent in dancing and for introducing the Gustafsons to the activity. Harper Smith called the dance free — his contribution to the happy occasion. This was a free dance and everyone was invited. Seventeen squares of friends came and it was agreed that the affair was a huge success.



Biggest yet — meeting in Fort Collins, Colorado, this past August for their 9th reunion, Overseas Dancers attracted more than 200 dancers from all parts of the continent. Participants represented square dancing in many countries around the world.

Guam

Many beautifully designed and colorful

floats paraded down Main Street, Agana on Liberation Day. Among these was the final product of much hard work by members of the Tradewind Squares of Andersen AFB and the Flying Squares of Naval Air Station. The theme of the celebration was "protect our youth". The dancers' float had a thatched hut depicting island life and a square of dancers wore island dress. It also had on board a lunar module depicting the progress made in space and a square of dancers wore modern square dance clothing. As the parade proceeded from Adelupe School to Paseo Loop in the heart of town, the dancers did what they thought was impossible — they actually danced on a moving 40-foot flatbed. Except for an occasional sudden stop, everything went fine. The float won second place in the military division.

Jack Frantal

California

Once again square dancing will be a part of the Annual Death Valley '49er Encampment at Furnace Creek Ranch in Death Valley. In addition to the square dancing, which will take place on Nov. 12-13, burro flapjack races, guided tours, Artist's and Author's breakfasts and a tremendous art show with really outstanding work, will be held. There is a mass campout and anyone attending is asked to bring his own campfire wood, food and water.

—Anne Johnson

Searchers for peace might well consider what took place at Yosemite National Park this summer, where it seemed that square dancing could turn out to be the "happy meeting ground" that people have been seeking. Square dances were begun by a specially trained group of 15 young Park Service People from the Washington, D.C. office of National Park Service. Speaking of the square dancing, Superintendent Lynn Thompson remarked, "We don't intend to offer a floor show type of entertainment, but any activity that brings people together to share an experience is worthwhile.

Kentucky

The Paducah Whirlaways will host their 10th West Kentucky Square Dance Festival on Nov. 20 & 21 at St. Mary Hi School. Jerry Haag is slated to call the tips on Saturday night with Gary Shoemake at the mike Sunday afternoon. The Muellers from Indianapolis will conduct the rounds. Lots of good dancing, plenty of food, and a rib-tickling after party round out the weekend of fun. For further information contact Mrs. Herman Wurth, 3016 Georgia St., Paducah 42001. Phone 501—443-1668.

Florida

The Pine Tree Capital of the World at Perry was the setting for Florida's Forest Festival of Square and Round Dancing. The event took place on October 23, and included a parade, beauty pageant, arts and crafts and an air show. Bob Bennett, Johnny Everett and Ernie Waldorf took over the mike duties. All of this was planned to gain interest in square dancing in the area which has never had a square dance club. *—Sandy Waldorf*

Friendship Squares unveiled two life-like dolls, dressed in square dance attire, at the Bellaire Auditorium in September. The dolls started their traveling career in Indiana in 1966 and have visited approximately 103 clubs in Alaska, Ohio, Virginia, Delaware, Georgia, Florida, Illinois, Michigan, Missouri, Kansas, Colorado and Nebraska. On the first of March each year the dolls are returned to their owners, Mr. and Mrs. Harold Roberts of Montezuma, Indiana. Should they be in your possession on March 1st, kindly send them to the Roberts C.O.D. The complete address is P.O. Box 8, Montezuma, Indiana 47862.

—Mildred Barth

Utah

The Committee in charge of the 22nd National Square Dance Convention sponsored a dance at the Salt Palace in Salt Lake City on October 9. Wayne West of California was the featured caller. One purpose of the dance was to try out the new convention center in preparation for the big one in 1973 and to "iron out any bugs" that might appear.

—Bill and Doris Ashby

Washington

Makah Swingers swing on the Makah Indian Reservation at the very northwesterly tip of the U.S. In July they hosted their 2nd Annual Salmon Bake and Square Dance which attracted many square dancing fishermen. The full day program began with a hike down the Cape Flattery Trail to the very end of the U.S. where the group enjoyed a picnic (each brought their own lunch) followed by a square dance to earn a special fun badge. Later the

(Please turn to page 54)

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

November, 1971

A LOVELY SPOT in Eastern Pennsylvania with the poetic name of Pocono Pines beckons us this month. Host John Kaltenthaler began square dancing here as a teenager and after dancing and calling in many areas around the world, he returned to the Poconos to continue on in his favorite activity. Let's go in and join the dancers as John gives out with some of the calls he and his dancers enjoy. He reminds us that these calls aren't necessarily original, just a sample of the material he likes to call.

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Go right and left thru
Cross trail to a
Left allemande

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Center turn thru and
Left turn thru the outside two
Center two turn thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Center two (men) **turn thru and**
Left turn thru the outside two
Center two turn thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Left allemande

Heads lead to the right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
First two left
Next two right
Go right and left thru
Pass thru
Wheel and deal
Double pass thru
First two left
Next two right
Star thru
Pass thru
Left allemande

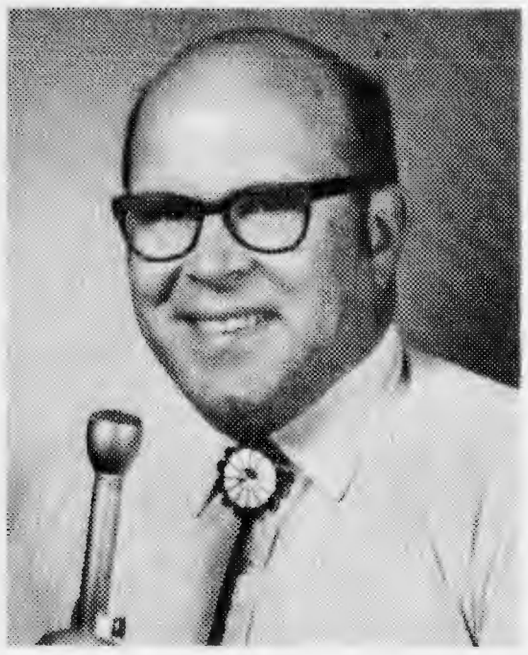
Heads square thru four hands
Do sa do to an ocean wave
Spin chain thru and
Girls circulate double
Spin chain thru and
Boys circulate double
Swing thru and
Boys run right
Wheel and deal
Go right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads square thru four hands
Swing thru and
Spin the top
Right and left thru
Swing thru and
Spin the top
Right and left thru
Dive thru
Square thru three quarters
Left allemande

Heads promenade halfway around
Same ladies chain
Heads star thru
Pass thru
Right and left thru
Dive thru
Pass thru
Circle four to a line
Do sa do to an ocean wave
Swing thru
Spin the top
Slide thru
Right and left thru
Cross trail
Left allemande

Allemande left go allemande thar
Go right and left form a star
Shoot the star go
Red hot
Right hand lady with right
Partner left all the way to corner
With a right make a wrong way thar
Turn thru
Left allemande

Heads square thru four hands
Right and left thru
Dive thru
Pass thru
Star thru
Right and left thru
Square thru four
Right to Mother pull on by
Left allemande



JOHN KALTENTHALER

John's very first calling was to an adult ballroom class on a party night — and all the dancers were in formal clothes. Then came the military and the opportunity to take the activity to far-away places. First stop was Japan, where he took up the mike to call for a small group. After a later move to Albuquerque, N.M. he seriously began work on his own brand of calling. During a rather prolonged stay in Germany, square dancing and calling became ever more important. In 1966 John returned to the States and his beloved Pocono Mountains where he, his lovely wife Freddie, and four daughters, will host the 10th Overseas Dancers Reunion. John is active in teaching both squares and rounds, club dances, vacations and institutes, as well as callers schools and organizations. He was a member of the SIOASDS Gold Ribbon Committee, and is currently assisting in editing the series on the Caller's Text which appears in each issue of SQUARE DANCING. John likes to keep squares and rounds together and believes in the philosophy that square dancing should be fun! Yep, for everyone.

YOUR 1972 YEARBOOK

More than 1000 different squares and rounds all in this one handy volume. Containing all the dances that appeared in the 1970 and 1971 editions of the Workshop section, the new book will be ready for mailing in December.

Heads make a right hand star
Back by the left
Pick up corner arm around
Star promenade
Inside out and outside in
Turn and a half put others in
Inside ladies rollaway
Star promenade
Four ladies backtrack twice around
Same men left allemande

Heads promenade halfway around
Head ladies chain
Heads square thru four hands
Circle to a line
Half square thru and
Trade by
Square thru three quarters and
Trade by
Slide thru
Go right and left thru
Cross trail thru
Left allemande

Heads square thru four hands
Square thru the outside two
Frontier Whirl and
Square thru
Centers square thru three quarters
Centers in
Cast off three quarters
Square thru four hands
Centers square thru three quarters
Centers in
Cast off three quarters
Go right and left thru
Slide thru
Left allemande

(When promenading with corner)
Heads wheel around go
Right and left thru
Square thru three quarters
Go on to the next
Go right and left thru
Pass thru and
U turn back
Half square thru
Go right and left grand

SPECIAL WORKSHOP EDITORS

Joy Cramlet Coordinator
Bob Page Square Dance Editor
Ken Collins Final Checkoff

Heads square thru
Sashay thru the outside two
Wheel and deal
Dive thru
Pass thru
Sashay thru the outside two
Wheel and deal
Dive thru
Pass thru
Swing thru
Men run right
Wheel and deal
Left allemande

IT'S A DANDY

By Dan Schmelzer, Torrance, California

Heads spin the top
Sides divide and step to a wave
Right and left thru
Star thru swing thru
All eight circulate
Left allemande

GET ALONG

By Bob Brundage, Danbury, Connecticut

Head couples half sashay
Half square thru
Swing thru and step thru
Men square thru three quarters
Tap her on the shoulder
Allemande left

The two dances below were sent in by Thor Sigurdson, Emerson, Manitoba, Canada. These will keep you out of mischief.

Heads square thru four hands around
Do sa do with the outside two
Spin chain thru (boys working)
Boys run around that girl
Bend the line
Lines of four go up and back
Square thru two hands and trade by
Do sa do with the outside two
Swing thru and girls trade
Turn thru and
Left allemande

Heads right and left thru
Same four roll a half sashay
Same four star thru
With the outside step to a wave
Spin chain thru (boys working)
Girls run around that guy
Cast off three quarters
Give me lines
Star thru and trade by
Square thru three hands
Allemande left

NO ALLA-MAN

By Sparky Sparks, Clearlake Highlands, Calif.

Four ladies chain
Heads star thru pass thru
Swing thru with outside two
Girls trade gents circulate
Go right and left grand

ADVANCE BUT HAVE FUN

By Jeanne Moody, Salinas, California

One and three star thru
Pass thru star thru
Half square thru
Centers pass thru all cloverleaf
Centers swing thru turn thru
Do sa do to a wave
Spin the top
Box the gnat cross trail
Left allemande

CHAIN AND

By Jeanne Moody, Salinas, California

Four ladies chain three quarters
New side ladies chain across
Couple number one roll a half sashay
One and three cross trail around one
To a line of four
Pass thru wheel and deal
Centers pass thru
Left allemande

SINGING CALL*

GRAND OLD FLAG

By Dan Dedo, North Tonawanda, New York

Record: Pilgrim #1007, Flip Instrumental with Dan Dedo

OPENER:
Sides face grand square
You're a grand old flag
A high flying flag
And forever in peace may you wave
You're the emblem of the land I love
The home of the free and the brave
Left allemande the corner girl
Then weave that ol' ring
Go in and out and then promenade
Should old acquaintance be forgot
Keep your eye on the grand old flag
MIDDLE BREAK and ENDING
Walk all around your corner girl
See saw your taw join hands
Circle left go round the ring
Allemande left allemande thar
Go right and left you've got a star
Shoot that star
Four ladies chain three quarters
Then roll promenade with your maid
Should old acquaintance be forgot
Keep your eye on the grand old flag
FIGURE:
One and three promenade three quarters
Side ladies chain that old floor
Sides do sa do back to back you go
Box the gnat
Star right across the floor
With that corner allemande
Do sa do your own
Take that corner promenade
Should old acquaintance be forgot
Keep your eye on the grand old flag
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending

ROUND DANCES

MONDAY WALTZ — Belco 246
Choreographers: Vaughn and Jean Parrish
Comment: A smooth flowing waltz with both right and left face turning waltzes. There are eight measures of repeats.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** CLOSED **M facing** WALL, **Touch, —;**

DANCE

1-4 **Balance Back, Touch, —; ¼ R Manuv, 2, 3, end facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end M facing** WALL;
5-8 **Balance Fwd, Touch, —; ¼ L Turn face** LOD, **Side, Close; (L) Waltz Turn; (L) Waltz Turn end in** SEMI-CLOSED **facing** LOD;
9-12 **Step Fwd, Swing, Lift; Fwd Waltz; Fwd Waltz; Fwd Waltz;**
13-16 Repeat action meas 9-12 except to end in BUTTERFLY M face WALL:
17-20 **Step to** OPEN **facing** LOD, **Swing, —; Step twd** RLOD, **Swing, —; (Twirl) Side, Behind, Side; Thru, Side, Close to** BUTTERFLY;
21-24 Repeat action meas 17-20 end in OPEN facing LOD:
25-28 **Fwd Waltz; Fwd/Face, Side, Close; Step. Swing, —; L Spin Manuv to end in** CLOSED M **facing** RLOD;
29-32 **(R) Waltz Turn; (R) Waltz Turn; (Twirl) Side, Behind, Side; Thru, Side, Close;**

SEQUENCE: Dance goes thru three times ending with change of hands and Ack.

ROOM FULL OF ROSES — Belco 246
Choreographers: John and Wanda Winters
Comment: An easy two-step, though it has thirty-six measures there are sixteen measures repeated.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** CLOSED, **—;**
5-8 **Turn Two-Step; Turn Two Step end M face** LOD; **Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M face WALL:

PART B

17-20 **Side, —, Behind, —; Side, Close, Turn (Bk to Bk), —; Side, —, Behind, —; Side, Close, Turn to Face in** CLOSED, **—;**
21-24 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru to** BUTTERFLY, **—;**
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in CLOSED:

PART C

33-36 **Turn Two-Step; Turn Two-Step end facing** LOD **in** SEMI-CLOSED; **Fwd, Close, Back, Close; Pickup to** CLOSED, **—, 2, —;**

SEQUENCE: A — B — C — A — B — C plus Ending.

Ending:
1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

SWEET PARADISE — Windsor 4747
Choreographers: Ken and Dolly Walker
Comment: Smooth flowing easy waltz. The music is the tune "Drifting and Dreaming."

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together, Touch, —;**

DANCE

1-4 **Fwd Waltz; (Wrap across to end inside in** LEFT-WRAPPED **facing** LOD) **In Place, 2, 3; Fwd Waltz; (Unwrap end facing** RLOD) **In Place, 2, 3 to end in** CLOSED **facing** LOD;
5-8 **Dip Back, —, —; Fwd, Step, Step; (L) Waltz Turn; (L) Waltz Turn to end** OPEN-FACING;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Fwd, Brush, —; Fwd, Side, Close; Back, Side, Close; Fwd, Touch, —;**
21-24 Repeat action meas 17-20 except to end M facing WALL:
25-28 **Waltz Away; Waltz Together to** BUTTERFLY; **Both Turn Under, 2, 3 to Back to Back; On Arnd, 2, 3 to** CLOSED **M facing** WALL;
29-32 **Dip Back, —, —; Manuv, 2, 3 end M facing** RLOD; **(R) Waltz Turn to face** LOD; **(Twirl) Fwd, 2, 3 to** OPEN-FACING;

SEQUENCE: Dance goes thru twice then Step Apart and Point to Ack.

SUMMER AFFAIR — Windsor 4747
Choreographers: Ocie and Meredith Weir
Comment: Inexperienced dancers would enjoy this two-step. It has twelve measures repeated.

INTRODUCTION

1-2 OPEN-FACING **Wait; Apart, Point, Together to** SEMI-CLOSED, **Touch;**

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; Circle Together Two-Step end in** BUTTERFLY **M facing** WALL;
5-8 **Side, Close, Thru to** LEFT-OPEN, **—; Side, Close, Thru to** CLOSED, **—; Turn Two-Step; Turn Two-Step to end in** SEMI-CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end

in BUTTERFLY M face WALL;
17-20 **Side, Behind, Side, Touch; (Wrap) Side, Behind, Side, Touch; (Unwrap) Side, Behind, Side, Touch; Change Sides, 2, 3 to** BUTTERFLY **M facing** COH;
21-24 Moving twd RLOD repeat action meas 17-20 except to end in SEMI-CLOSED:
25-28 **Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Dip Back, —, Recov to** CLOSED **M face** WALL, —;
29-32 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Front to face** LOD; **(Twirl) Walk Fwd, —, 2 to** SEMI-CLOSED, —;
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-2 **Fwd Two-Step; Fwd/Turn to face** WALL **in** CLOSED, **Step, Stamp, —;**

HAPPINESS — Hi-Hat 890
Choreographers: Don and Pete Hickman
Comment: A very easy two-step routine to solid big band music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to end in** LOOSE-CLOSED **facing** WALL; **Side, Behind, Side, —; Roll** LOD, **2, 3 to end in** CLOSED, —;
5-8 **Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to end in** SEMI-CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL:

PART B

17-20 **Side, Touch, Side, —; Apart, Close, Fwd, —; Side, Touch, Side, —; Side, Close, Thru, —;**
21-24 **Side, Behind, Side, —; Behind, Side, Thru, —; Pivot, —, 2 end facing** LOD **in** CLOSED, —; **Walk Fwd, —, 2, —;**
25-28 **Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Back, —, Recov, —;**
29-32 **Side, Close, Cross to** SIDECAR, —; **Side, Close, Cross to** BANJO, **(Turn to** OPEN) —; **(Slow Twirl end in** SEMI-CLOSED) **Walk Fwd, —, 2, —; 3, —, 4, —;**
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **Fwd Two-Step; Fwd Two-Step end Facing No Hands; Side, —, Behind, Side; Front, Side, —, Ack.**

ALL THE WAY — Hi-Hat 890
Choreographers: Clark and Maxine Smith
Comment: Lively music with a slight ragtime flavor and a routine that is easy for those dancers with some experience.

INTRODUCTION

1-8 OPEN-FACING **Wait; Wait; Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY, —, **Touch, —; Roll LOD, —, 2, —; 3, —, 4 to** SEMI-CLOSED **facing** LOD, —;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to end in** CLOSED **face** WALL; **Side, —, Behind, —; Side, Front, Side, Front;**
5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Dip Back, —, ¼ R Turn/Recov to face** RLOD, —; **Pivot, —, 2 to face** LOD, —;
9-12 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Back, Close, Fwd, Close;**
13-16 **Fwd, —, ¼ R Turn to face** WALL, —; **Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **facing** LOD; **Walk Fwd, —, 2, —;**

PART B

1-4 BUTTERFLY **Side, Close, Turn (Bk to Bk), —; Side, Close, Turn (Face to Face), —; Lunge Swd, —, Recov to** LEFT-OPEN **facing** RLOD, —; **Fwd Two-Step end in** BUTTERFLY;
5-8 **Lunge Swd, —, Recov to** SEMI-CLOSED **facing** LOD, —; **Fwd Two-Step; (Slow Twirl) Side, —, Behind to** SEMI-CLOSED, —; **Walk Fwd, —, 2, —;**
SEQUENCE: A — A — B — B — A — B — B — A plus Ending.
Ending:
1-6 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Walk Fwd, —, 2, —; Roll** LOD, —, **2, —; Apart, —, Point, —.**

WHAT THE WORLD NEEDS NOW— Jay-Bar-Kay 506
Choreographers: Bud and Shirley Parrott
Comment: An easy waltz done to the old smooth tune of "What The World Needs Now Is Love Sweet Love."

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M facing** WALL, **Touch, —;**

PART A

1-4 **Side, Behind, Side; Front, Side, Behind to** OPEN **facing** LOD; **Step, Swing, —; Spin Manuv, 2, 3 end facing** RLOD **in** CLOSED;
5-8 **(R) Waltz Turn; (R) Waltz Turn end facing** WALL; **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3 to** BUTTERFLY;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in LOOSE-CLOSED;

PART B

17-20 **Side, Close, Cross to** SIDECAR **M face** RLOD; **Fwd Waltz; Turn/Face** LOD **in** BANJO, **Side, Close; Fwd, Turn/Face** WALL **in** BUTTERFLY, **Close;**
21-24 **Apart, Close, Fwd; (Wrap Across end facing** WALL **in** BUTTERFLY) **Step,**

¼ **L Turn face** COH, **Close; Apart, Close, Fwd; (Wrap Across end facing** COH **in** LOOSE-CLOSED) **Step, Turn to face** WALL, **Close;**

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24 except to end in BUTTERFLY:

SEQUENCE: A — B — A — B plus Ending.

Ending:

1-4 OPEN **facing** LOD **Fwd, 2, 3; Wrap, 2, 3; Fwd, 2, 3; Fwd, Face, Close to** CLOSED **M facing** WALL;

5-8 **Dip, 2, 3; Recov/Pivot, 2, 3 to face** WALL; **(Twirl) Side, Behind, Side; Apart, —, —.**

MANHATTAN MERRY GO ROUND—
Jay-Bar-Kay 506

Choreographers: Howard and Phyllis Swanson

Comment: Although none of the measures repeat the routine is an easy level.

INTRODUCTION

1-3 OPEN **Wait; Wait; Apart, Touch, Together to** SEMI-CLOSED **facing** LOD, **Touch;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to** LEFT-OPEN **facing** RLOD, —; **Side, Close, Cross to** LOOSE-CLOSED **face** WALL, —;

5-8 **Side, Behind, Side, Behind to** SEMI-CLOSED **face** LOD; **Walk Fwd, —, 2 to face** WALL **in** CLOSED, —; **Side, Behind, Side, Front; Pivot, —, 2 to end facing** LOD, —;

9-12 **Side Close, Cross to** SIDECAR, —; **Side, Close, Cross to** BANJO, —; **Fwd, Lock, Fwd, Lock to end both facing** LOD; **(Slow Twirl) Walk Fwd, —, 2 to end in** OPEN **M facing** WALL, —;

13-16 **Step Apart, 2, 3, —; Rock, Recov, Together to** BUTTERFLY, —; **Wheel Arnd, 2, 3, —; (L Turn under M's R hand end facing** COH **in** CLOSED) **On Arnd, 2, 3, —;**

PART B

17-20 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru/Check, —; Recov, Side, Thru, —;**

21-24 **Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end facing** LOD **in** SEMI-CLOSED;

25-28 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, —; Back, Close, Fwd to face** WALL **in** CLOSED, —;

29-32 **Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end facing** LOD **in** SEMI-CLOSED;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-3 **Roll** LOD, **2, 3, 4; Face ,Side, Close, —; Apart, —, Point, —.**

Your 1972 YEARBOOK will contain a large Round dance section.

STAR THRU CALIFORNIA TWIRL
By Bill Barton, APO San Francisco

Heads separate halfway
Pass your own
Behind the sides box the gnat
Sides face your partner
Everybody star thru
California twirl
Sides star thru and back away
Separate halfway pass your own
Behind the heads box the gnat
Heads face your partner
Everybody star thru
California twirl
Heads pass thru
Left allemande

THE MAZE
By Bruce Welsh, New Orleans, Louisiana

Heads square thru swing thru
Boys run boys trade
Boys circulate ladies trade
Wheel and deal two by two
Swing thru boys run
Boys trade boys circulate
Ladies trade
Wheel and deal two by two
Allemande left

IF YOU CAN CLOVERLEAF
By Bruce Welsh, New Orleans, Louisiana

Four ladies chain three quarters
Heads cross trail thru
Around two line up four
Half square thru
If you can cloverleaf
Centers slide thru
Left allemande

SINGING CALL*

WOMAN IN LOVE
By Dick Leger, Warren, Rhode Island

Record: Grenn #12128, Flip Instrumental with Dick Leger

FIGURE:

Docey round your corner
Left hand turn your own
Four ladies chain across don't you roam
Keep this girl and promenade you see
She's got the ways of a woman in love
Join hands and circle left
Go walking round and round
Allemande left with an allemande thar
Go right left gents walk in
Make a back up star you see
She's got the ways of a woman in love
Shoot that star go full around
Your corner box the gnat
Pull her by partner do paso
Corner by the right hand round
A left hand turn your own
Four ladies chain across and don't you roam
Keep this girl and promenade you see
She's got the ways of a woman in love

SEQUENCE: Figure four times.

TAKE A GOOD LOOK

Circle to a Two-Faced Line examples. You'll find the description on page 24.

Head ladies chain
Heads half square thru
Circle to a two-faced line
Wheel and deal
Swing thru turn thru
Left allemande

Heads lead right
Circle to a two-faced line
Couples circulate
Wheel and deal dive thru
Pass thru star thru
Spin the top turn thru
Allemande left

Head ladies chain
Heads star thru pass thru
Circle to a two-faced line
Girls trade couples circulate
Wheel and deal
Dive thru pass thru
Star thru cross trail thru
Allemande left

Heads star thru pass thru
Circle to a two-faced line
Couples circulate
Wheel and deal dive thru
Square thru three quarters
Allemande left

Head gents and corner girl
Forward up and back box the gnat
Right and left thru circle eight
Boys square thru four hands
Circle to a two-faced line
Wheel and deal star thru
Couples circulate bend the line
Rollaway a half sashay
Left allemande

One and three square thru
Circle to a two-faced line
Girls run left swing thru
Tag the line left
Wheel and deal slide thru
Barge thru slide thru
Pass thru wheel and deal
Centers pass thru
Allemande left

Heads rollaway a half sashay
Heads half square thru
Swing thru centers trade
Ends run wheel and deal
(Four girls in middle facing men)
Circle to a two-faced line
Centers trade tag the line right
Couples circulate wheel and deal
Dive thru box the gnat
Square thru three quarters
Allemande left

FAIR TRADE

By Bill Armstrong, Los Angeles, California

One and three lead right
Circle to a line pass thru
Girls turn back ocean wave
Centers trade girls trade
Boys trade new centers trade
Men turn back to a line of four
Pass thru men turn back ocean wave
Centers trade girls trade
Boys trade new centers trade
Girls turn back to line of four
Forward eight star thru
Square thru three quarters
Allemande left

008 BUCKET

By Bill Armstrong, Los Angeles, California

One and three lead right
Circle to a line
Pass thru bend the line
Pass thru bend the line
Pass thru wheel and deal
Centers half sashay
Do sa do across the way
Spin the top back away
The buckets stirred so there you stay

IT'S TAG THE LINE

By Bud Brugman, Coquitlam, B.C., Canada

Sides lead right circle to a line
Tag the line cloverleaf
Double pass thru and face this girl
Right and left thru cross trail
Left allemande

SINGING CALL*

LOVING YOU IS SUNSHINE

By Bill Wright, San Antonio, Texas

Record: Mustang #304, Flip Instrumental with Bill Wright

OPENER, MIDDLE BREAK, ENDING
Four ladies chain turn that gal and then
Hey chain those ladies home from there
Join hands and circle
Go walkin' round again left allemande
Weave that square
Just having you is sunshine
Do a do sa do and promenade
Well lovin' you is sunshine
You are my sunshine every day
FIGURE:
Head couples pass thru
Separate behind the sides
Two and four right and left thru
Pass thru and swing thru
Hey boys you trade and then
Box the gnat do a
Right and left thru slide thru
Square thru three quarters round
Swing that corner promenade
Well lovin' you is sunshine
You are my sunshine every day
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

Ray Rogers, Albuquerque, New Mexico sends us the three dances below using the figure Flutter Wheel.

Head ladies chain
Heads star thru
Pass thru and right and left thru
Flutter wheel
Square thru three quarters
Allemande left

Head ladies chain
Heads star thru
Pass thru right and left thru
Dive thru California twirl
Flutter wheel pass thru
Allemande left

Heads swing star thru
Right and left thru dive thru
Star thru same two
Flutter wheel cross trail
Left allemande

TROUBLEMAKER

By Jack Livingston, Speedway, Indiana

One and three square thru
Do sa do relay the top
Relay the top again
Tag the line and peel off
(girls at the end of the line)
Pass thru and round off
(girls facing in center)
Centers pass thru
Do sa do to the outside two
Make a wave and rock it
Relay the top
Boys run right around one
All eight pass thru wheel and deal
Centers square thru three quarters
Left allemande

Here are two Figures and Breaks by Ed Fraidenburg, Midland Michigan.

Four ladies chain three quarters
Heads flutter wheel then
Lead right and circle to a line
Pass thru men run right
Spin chain thru ends circulate once
Spin chain thru ends circulate once
Centers run tag the line in
Box the gnat right and left thru
Flutter wheel
Left allemande

Four ladies chain across
Heads square thru
Right and left thru
Circle four sides break to a line
Pass thru men run right
Swing thru centers run
Tag the line right centers trade
Cast off three quarters
Pass thru men crossfold
Left allemande

THEN TAG THE LINE

By Bud Brugman, Coquitlam, B.C., Canada

Heads lead right circle to a line
Pass thru and cast off one quarter
Then tag the line
Lead person turn back and star thru
Bend the line right and left thru
Cross trail
Left allemande

SWAP AROUND NUMBER ONE

By H. Orlo Hoadley, Rochester, New York

Side ladies chain
Heads square thru four hands
Star thru
Swap around wheel and deal
Double pass thru
Centers in
Cast off three quarters
Swap around wheel and deal
Double pass thru
Centers in
Cast off three quarters
Swap around bend the line
Swap around bend the line
Swap around bend the line
Left allemande

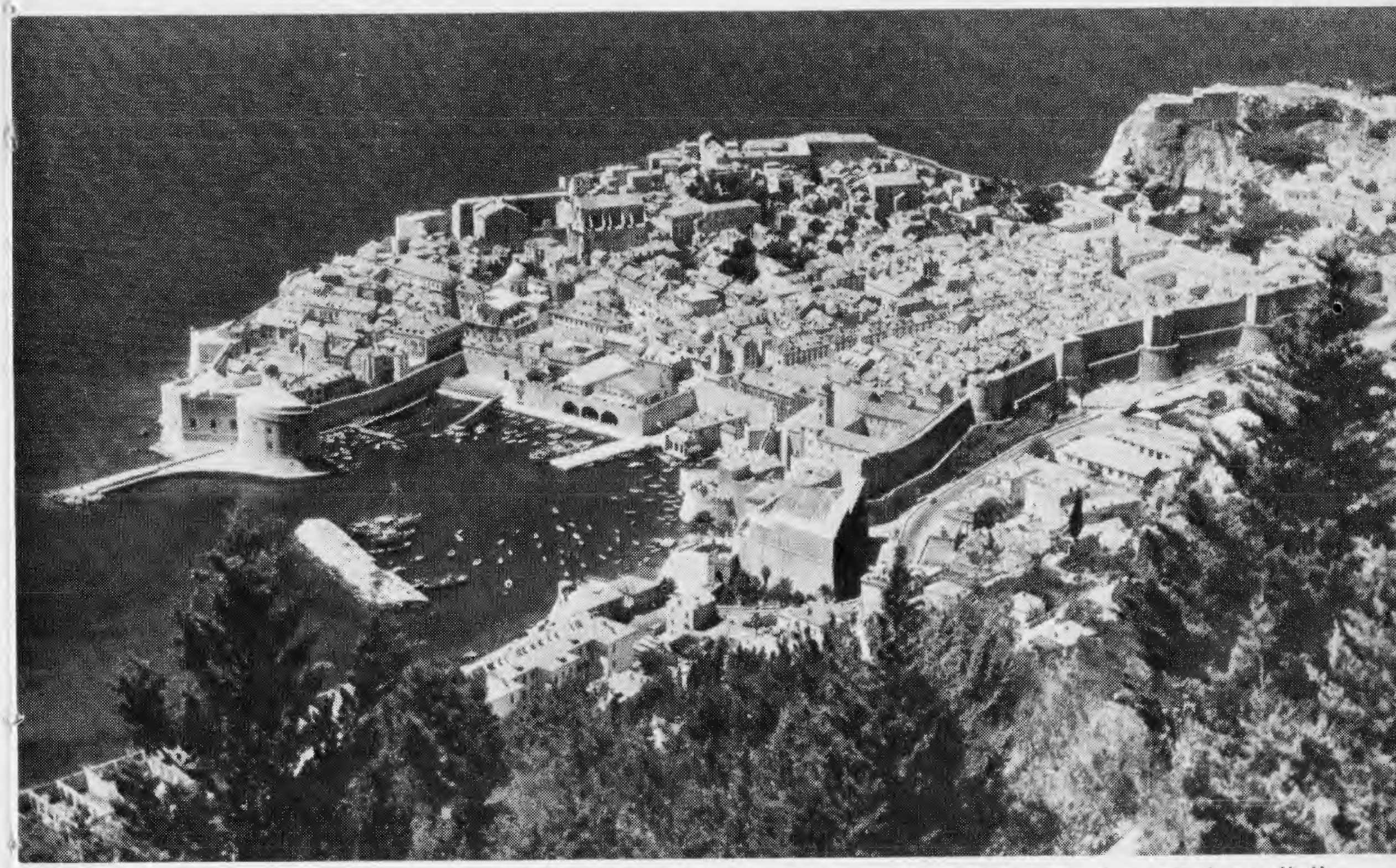
SINGING CALL*

HARD HARD TRAVELING MAN

By Paul McNutt, Birmingham, Alabama

Record: Jewel #148, Flip Instrumental
with Paul McNutt
OPENER, MIDDLE BREAK, ENDING
Join hands circle left
Go walking round tonight
Allemande your corner
Turn your partner by the right
Men star left go once inside the land
Turn thru left allemande and
Then go right and left grand
'Cuz I ain't been nothing but
A hard hard traveling man
Walk up and give your honey a swing
Promenade this lady boy
Travel round the land
Life is just a road to a
Hard hard traveling man
FIGURE:
Four ladies chain the ring
Then couples one and three
Promenade outside
Go halfway round for me
Two and four rollaway
Move up to middle and back
Slide thru do a spin chain thru
'Cuz I ain't been nothing but
A hard hard traveling man
Turn thru find corner swing swing
Promenade that lady boy
Travel round the land
Life is just a road to a
Hard hard traveling man
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

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— *George Bernard Shaw*

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The complete, illustrated brochure was included in the October issue of SQUARE DANCING. If you have any questions or if you would like extra copies for friends please write to us.

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CALLER of the MONTH



Ray Fredrickson, Summerland, B.C.

WHEN RAY AND DOREEN Fredrickson started square dance classes in Summerland some 17 years ago, little did they realize the pleasure they would bring, not only for themselves but for countless others in the Okanagan Valley of British Columbia, Canada.

Enthusiasm for calling was whetted for Ray in 1954 by Les Boyer. Ray has an orchard and it was here that he did most of his practicing while at work. He is now a well-known caller up and down the valley.

At present Ray and Doreen have three intermediate clubs where he calls and teaches regularly in addition to holding a refresher class. He has held classes at Princeton, Vernon and Peachland and has served on the Program Committee for the Penticton Jamboree. He has also called and emceed many jamborees in the valley and as far north as Clearwater.

In 1959 Ray organized the Okanagan Square Dance Association and the Okanagan Caller/Teacher Association, serving as president of the latter association several times. He is still an active member.

Two grown sons have now left home, so it's only when the grandchildren come for a visit that the place is noisy again, except, of course, for "grandpa's" calling.

(WORLD, *continued from page 44)*

group gathered at Hobuck Beach on the Pacific side where dancing continued as the Makah ladies prepared the salmon in a unique manner on sticks around an open fire as they have been doing for years. Dinner at 6 P.M. with plenty of time for Indian folk lore was followed by the main dance at the Makah AFB gym. —*Wanda Parsons*

Arizona

January 14-16, 1972 marks the dates for the

24th Annual Southern Arizona Square and Round Dance Festival in Tucson. The sponsoring organization, Tucson Community Square Dance Council, Inc., has a ten year lease on the beautiful Community Center Exhibition Hall and Arena which is scheduled to open this month. This event is always held on the third weekend in January, and by festival time it is anticipated that the new $150,000 Square and Round Dance Center will be ready for use. The Center is being built through the combined efforts of the Old Pueblo Dance Association and the Tucson Dancers. —*Dick Schwark*

Ontario

Lakeshore Squares will hold club level dances at St. Joseph's School, Drury Lane in Burlington, during the 1971-1972 dancing season. Bruce Stretton is the caller and dances, which started September 17, will be held on alternate Fridays.

New Jersey

Guest callers at the Hayloft, Asbury Park, N.J. will be: Ronnie Vizard, Nov. 4; Dick Jones, Nov. 11; Buzz Chapman, Nov. 20.

—*Sylvia Keleigh*

Okinawa

The Red Hots Square Dance Club danced publicly, by invitation, for the island's Okinawa Country Fair sponsored by the Army Special Services. The event took place this past summer at the Amphitheater of Stilwell Fieldhouse on Country-Western night. The musical group, Wagon Aces, also participated. The Red Hots danced with one square, on a very hot and humid summer night, to the delight of the many country-western fans, both American and Ryukyuan. —*Stan and Ranae Bondoc*

Spain

Madrid Squares started off the fall season with a potluck supper prior to the start of the new class on September 11. Classes are held each Wednesday and Saturday nights with the Fall Graduation and Jamboree scheduled for November 26 & 27. George and Kay Webb are presidents of the group, assisted by Keith and Ann Alford, Ken and Sandra Sandel and Chuck and Wanda Cooper.

A CHAIN OF FRIENDSHIP

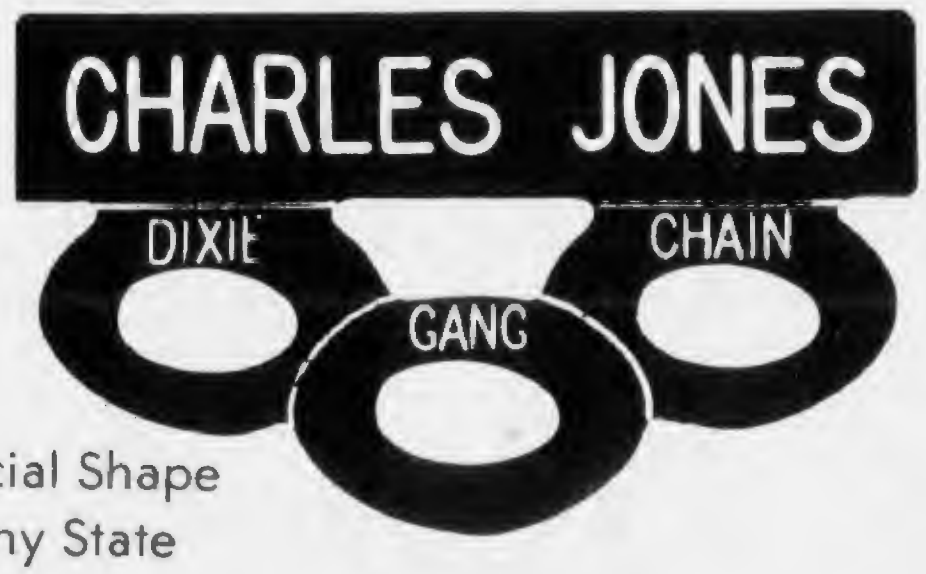
The Single Swingers Square Dance Club of Boise, Idaho, has created a Chain of Friendship which records all club visitations. Whenever a Single Swinger goes visiting, his name is printed on a "Friendship Figure" along with

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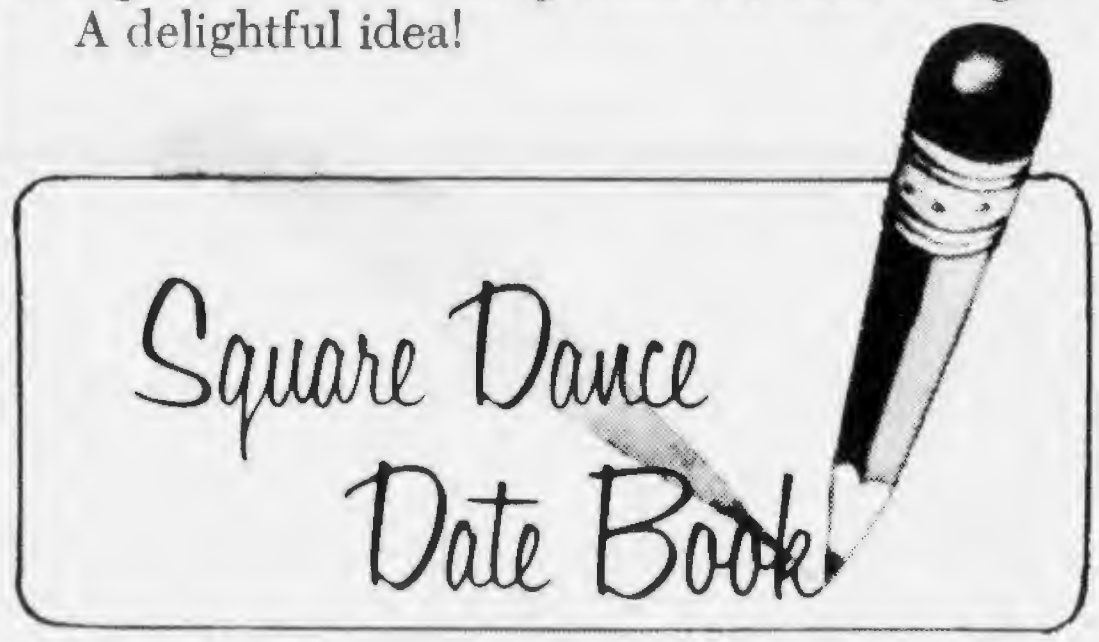
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Nov. 5-6—Arkansas State Fed. 22nd Ann. Fall Fest., Student Union Hall, University of Ark., Little Rock, Ark.

Nov. 5-6—11th Annual Michigan S & R Dance Convention, Cobo Hall, Detroit, Mich.

Nov. 5-6—State Festival, Oklahoma City, Okla.

Nov. 5-7—Potawatomi Square Dancers Weekend, Potawatomi Inn, Pokagon State Park, Angola, Ind.

Nov. 6—Ark State S/D Fed. 22nd Fall Festival, Student Union Hall, University of Ark., Little Rock, Ark.

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Nov. 6—Western Mardi Gras & Night Owl dance, Livestock Exchange Bldg., Omaha, Nebr.

Nov. 6—Lubbock Area Fed. Dance, Fair Park Coliseum, Lubbock, Texas.

Nov. 12-13—Annual Death Valley 49er Encampment Square Dance, Furnace Creek Ranch, Death Valley, California.

Nov. 19-20—Manitoba S/D Dance Conv., Garden City College, Winnipeg, Man., Canada.

Nov. 21—Harvest Of Rounds—Lima, Ohio

Nov. 21—Thanksgiving Fest. Wheeling Eights, Gretna School, Omaha, Neb.

Nov. 26-28—2nd Ann. Nugget Thanksgiving Weekend, Nugget Convention Center, Sparks/Reno, Nevada.

Dec. 4—Banff Trailers 5th Ann. Toy Dance, Branton School, Calgary, Alberta, Canada

Dec. 31—Joshua Jumpers and Flying Squares, Fair Center Hall, Lancaster Fairgrounds, Lancaster, Calif.

Dec. 31—Strongholders New Year's Eve Dance, House of 4 Winds, Monterey, Ca.

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CLAUDE E. WILEY

A prominent leader of square and round dancing in the South Central Kansas Area, Claude E. Wiley passed away recently after a brief illness. He, with his wife Clarice, were managers of several clubs in the area and ably assisted in the planning and promotion of many festivals. The League of Square and Round Dance Clubs will miss the support and suggestions of the Wileys. Deepest sympathy is extended to Clarice and to Claude's many friends in the activity.

SINGING CALL SELECTIONS

The B & R Dancers of Phoenix, Ariz. made their August ratings of singing calls in the following order: Don't Let the Good Life Pass You By on Red Boot; A Happy Man on Windsor; Don't Dilly Dally on Hi Hat; Sunshine Follows You on MacGregor; and He'll Have To Go on Mustang.

Platter Parade of Denver, Colo. rated these as outstanding singing calls: Down Town on Top; Hard, Hard Traveling Man on Jewel; Sunshine Follows You on MacGregor.

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BLUE BOLT No. BB102 Written and called by Mike Luna

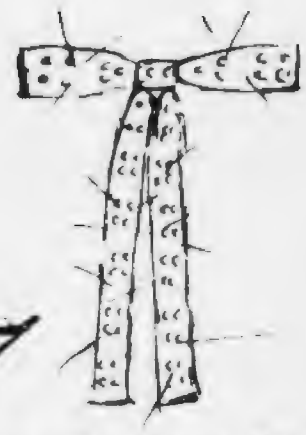
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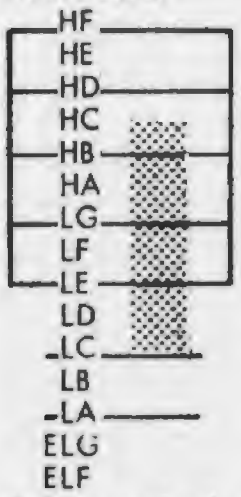
SINGING CALLS

FLYING SOUTH — Lightning S 5003
Key: D **Tempo: 132** **Range: HB**
Caller: Dewayne Bridges **LD**
Synopsis: (Break) Four ladies chain across — join hands circle — allemande corner — forward two — right and left grand — do sa do — swing — promenade (Figure) Heads (sides) pass thru — cloverleaf behind the sides — sides pass thru — do so do — right and left thru — slide thru — square the barge four hands — star thru — pass thru — swing corner — promenade.
Comment: Good lively music and lively action pattern for a lively crowd. Rating: ☆☆

GRAND OLD FLAG — Pilgrim 1007*
Key: D **Tempo: 132** **Range: HB**
Caller: Dan Dedo **LA**
Synopsis: Complete call printed in Workshop.
Comment: Good instrumental of a traditional patriotic song. It should give a good lift to

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

dancers. Easy basic pattern well timed.
Rating: ☆☆+

I CAN'T TELL THE BOYS FROM THE GIRLS — Red Boot 120
Key: G Tempo: 132 Range: HB
Caller: Richard Silver LD
Synopsis: (Break) Join hands — circle — left allemande — come back and promenade — four girls star left — box the gnat — right and left grand—do sa do—promenade (Figure) Left allemande — come back and promenade — heads wheel around — right and left thru — square thru three quarters — swing corner — left allemande — promenade (Alternate figure) Heads lead right — circle four — make a line — right and left thru — rollaway — up to middle and back — pass thru — tag the line — centers in — cast off three quarters — cross trail — swing corner — promenade.
Comment: Novelty type song with a lively beat. Guitar, Clarinet, Trumpet and Drums carry melody. A lively contemporary action pattern. Rating: ☆☆

WATCHING SCOTTY GROW — Red Boot 117
Key: E Flat Tempo: 128 Range: HB Flat
Caller: Don Burkholder LB Flat
Synopsis: (Break) One and three (two and four) lead to right — circle to a line — join eight hands circle left — left allemande — weave the ring — do sa do — promenade (Figure) One and three (two and four) square thru four hands — do sa do corner — swing thru — boys run to right — those couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-October.

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When You're Hot You're Hot With two tieing for	**Wagon Wheel 604 Fifth place**
Help Me Make It Through The Night	**Square Tunes 134**
Don't It Make You Wanta Go Home	**Kalox 1121**

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Sweet Mable Murphy	**Belco 245**
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Comment: A pleasant tune with a little different use of background instruments and minor chords. Can be a pleasant challenge for a singer. Good action pattern for the dancer.
Rating: ☆☆

MARGIE FROM AUSTRALIA — Top 25238
Key: C **Tempo: 130** **Range: HB**
Caller: Wally Cook **LA**
Synopsis: (Break) Left allemande — do sa do own — men star left — meet partner turn thru — corners allemande — do sa do own — weave ring — meet partner swing — promenade (Figure) Heads (sides) up and back — pass thru — separate around one — make a line — up and back — tag the line — turn right — wheel and deal — face that two and pass thru — girls trade — boys square thru three quarters around — find corner and swing — promenade.
Comment: Good old standard song with a good chance for a sing-a-long. Good boom chuck instrumental. Good action pattern using some of the newer patterns. Rating: ☆☆+

SWING WIDE — Triangle 106
Key: C **Tempo: 128** **Range: HD**
Caller: Don Stewart **LC**
Synopsis: (Break) Allemande left — do sa do — swing corner — keep corner — join hands circle left — rollaway half sashay — weave around — do sa do — promenade (Figure) One and three promenade halfway — lead right circle four — make a line — forward eight and back — pass thru — wheel and deal — substitute — double pass on thru — first go left — next go right — right and left thru — star thru — pass thru — swing corner — promenade.
Comment: Full sounding string instrumental with Banjo, Guitar, Piano and Bass. Good action pattern well timed. Rating: ☆☆

LOVING YOU IS SUNSHINE — Mustang 304*
Key: C **Tempo: 124** **Range: HC**
Caller: Bill Wright **LC**
Synopsis: Complete call printed in Workshop.
Comment: Catchy tune with very good Piano,



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HAROLD'S SUPER SERVICE — Red Boot 121
Key: G Tempo: 132 Range: HD
Caller: Tommie Morris LG
Synopsis: (Break) Left allemande — do sa do — men star left once around — turn partner right — corner left — do sa do partner — promenade (Figure) Heads (sides) promenade halfway — down the middle — square thru four hands — slide thru outside two — right and left thru — square thru four hands — trade by — swing corner — promenade.

Comment: Western style instrumental with Fiddle, Piano, Guitar, Bass and Clarinet. Basic action pattern.
Rating: ☆☆

BED OF ROSES — Jewel 147
Key: G Tempo: 120 Range: HB
Caller: Harold Kelley LC
Synopsis: (Break) Walk around corner — see saw own — four men star by right — left allemande — come home and swing — sides (heads) face grand square — left alemande — weave ring — do sa do — promenade (Figure) Head (side) couples promenade halfway — down middle right and left thru — swing thru two by two — spin the



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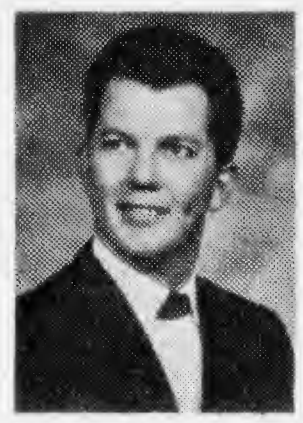
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top — step thru to corner girl — right and left thru — do sa do to ocean wave — balance — all eight circulate — right and left thru — dive thru — pass thru — swing corner — left allemande new corner — weave the ring — do sa do — promenade.

Comment: This one to Bed of Roses is on the slow side, but the pattern keeps you moving.
Rating: ☆☆

DON'T LET THE GOOD LIFE PASS YOU BY — Red Boot 118
Key: G and A **Tempo: 132** **Range: HE**
Caller: Bob Vinyard **LA**

Synopsis: (Break) Circle left — left allemande — turn partner by right — left allemande — weave the ring — do sa do — promenade (Figure) Heads (sides) square thru four hands — face the sides — make right hand star — heads (sides) star by left — pick up corner arm around — back out — circle — swing nearest girl — promenade.

Comment: Another good number to a popular tune. Melody by Clarinet, Trumpet, and Guitar with counter melody in background with Piano. Good action pattern and steady bass beat.
Rating: ☆☆

HARD HARD TRAVELING Man — Jewel 148*
Key: G **Tempo: 120** **Range: HG Sharp**
Caller: Paul McNutt **LG**

Synopsis: Complete call printed in Workshop.

Comment: Good instrumental with a strong slow deliberate beat and a pattern to match. If you can get the dancers and the caller together on this one it can be a good one.
Rating: ☆☆+

L.A. INTERNATIONAL AIRPORT — Jay-Bar-Kay 125
Key: C and C Sharp **Tempo: 134**
Range: HA Sharp
Caller: John Hendron **LC**

Synopsis: (Break) Four ladies chain — join hands circle left — allemande left corner — like a daisy chain — forward two — now on your own — left allemande — do sa do — promenade (Figure) One and three (two and

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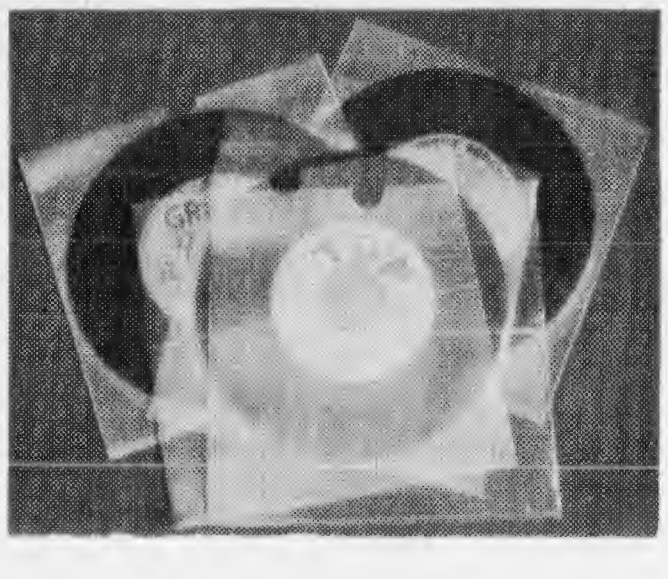
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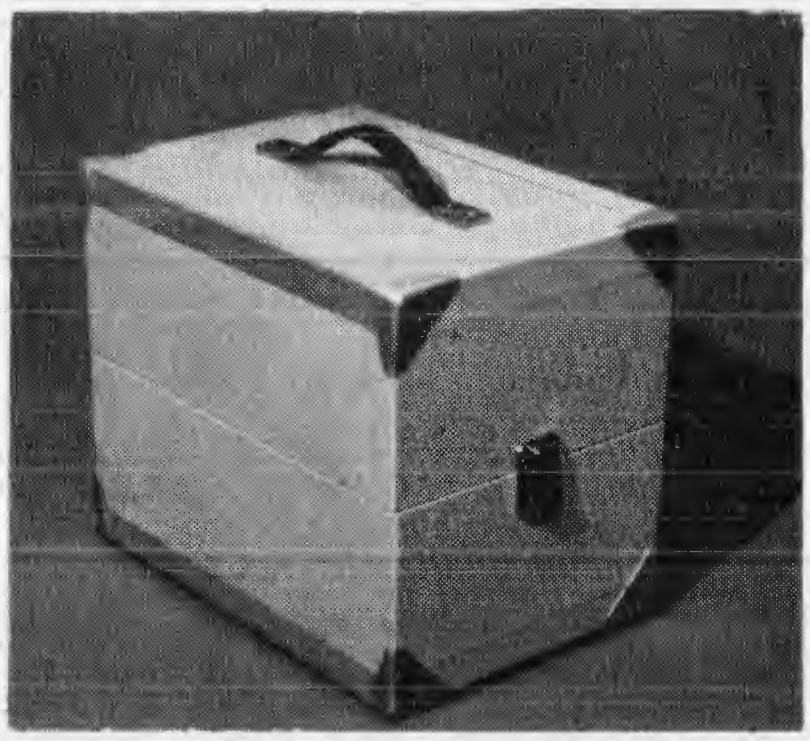
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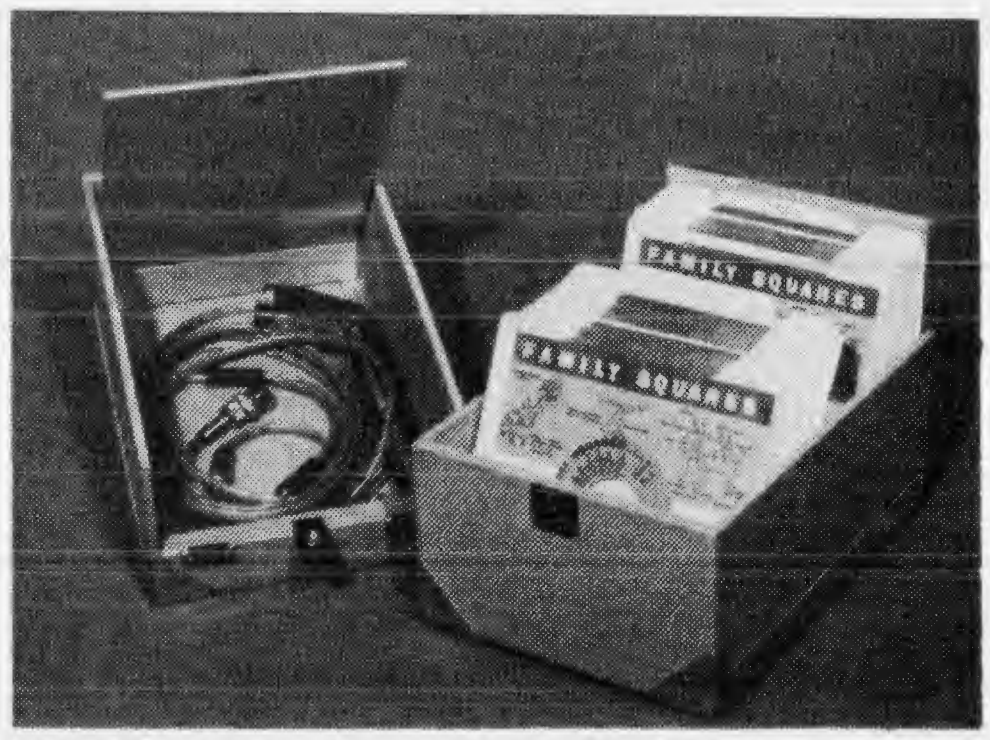
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four) promenade halfway — lead right — circle to a line — forward up and back — ladies chain across — flutter wheel — slide thru — square thru three quarters — swing corner — left allemande — promenade.

Comment: Good instrumental record with steady beat from Drums and Bass backed up by Trumpet, Bells, Banjo, Guitar, and Accordion. Good contemporary patterns. Rating: ☆☆

WOMAN IN LOVE — Grenn 12128*
Key: C **Tempo: 124** **Range: HA**
Caller: Dick Leger **LG**
Synopsis: Complete call printed in Workshop.

Comment: Good music to listen to with a strong beat on the slower side. Simple basic pattern well timed with enough time to relax.
Rating: ☆☆+

HOEDOWNS

ARKANSAS — Mustang 1021
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Music: The Cowboys — Fiddle, Guitar, Banjo, Bass, Drums

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HAULOVER — Top 25239
Key: G **Tempo: 134**
Music: Russal's Men — Piano, Guitar, Bass, Drums, Trumpet

JIGSAW — Flip side to Haulover
Key: D **Tempo: 130**
Music: Russal's Men — Piano, Guitar, Bass, Drums, Trumpet
Comment: Swing beat record with a real heavy bass beat. Rating: ☆☆

SWEET GEORGIA — Pilgrim 1501
Key: A Flat **Tempo: 130**
Music: The Rustlers — Drums, Bass, Guitar, Trumpet, Piano, Banjo

CHINA-DOLL — Flip side to Sweet Georgia
Key: F **Tempo: 130**
Music: The Rustlers — Drums, Bass, Guitar, Trumpet, Piano, Banjo
Comment: A pair of swing beat hoedowns. Rating: ☆☆

RICKEY "B"— Mustang 1020
Key: A **Tempo: 134**
Music: The Cowboys — Piano, Fiddle, Guitar, Banjo, Drums, Bass

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LA BRENDA — Flip side to Rickey "B"
Key: G **Tempo: 134**
Music: The Cowboys — Clarinet, Guitar, Piano, Bass, Fiddle
Comment: Traditional hoedown with a boom-boom beat. Rating ☆☆

ROUND DANCES

LOVIN' TIME — Grenn 14149
Choreographers: Bill and Marie Brown
Comment: A Two-step not too difficult with eight measures repeating. The music has the big band sound and the tune the old "Just In Time."

DAY TIME DREAM — Flip side to Lovin' Time
Choreographer: Al Rowland
Comment: A simple Waltz even though it does have both right and left turning waltzes. The music is the old favorite tune "Sweetheart of Sigma Chi."

RAINSONG — MacGregor 5022
Choreographers: Lloyd and Elise Ward
Comment: The music really has a lilt. The tune is "Singing In The Rain." The Two-step is fun to do. The dance goes thru twice plus ending.

MY ANGEL — Flip side to Rainsong
Choreographers: Pat and Louise Kimbley
Comment: Pleasant rhumba music. An easy level Rhumba with eight measures repeated in Part A also in Part B. Dance goes thru twice plus ending.

Harold Dougherty

Dancers and friends were saddened by the sudden death of Harold Dougherty of Mitchell, Nebraska. A caller for 25 years, Harold was well known in Nebraska and Wyoming and was a member of the West Nebraska Callers Association. This group sponsored a dance in Harold's memory on Oct. 30 at the Scottsbluff National Armory. Our heartfelt sympathy is extended to his family and many friends.

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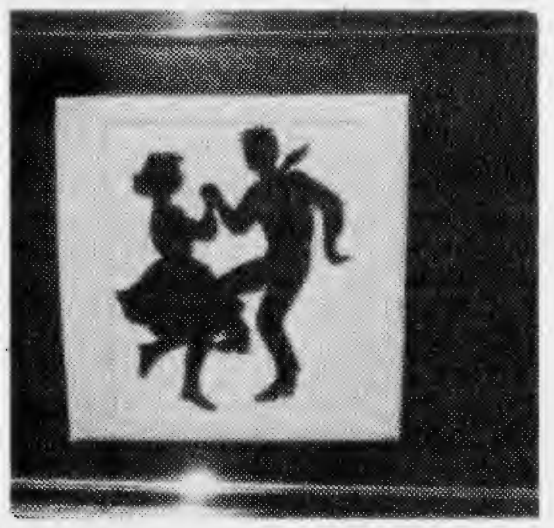
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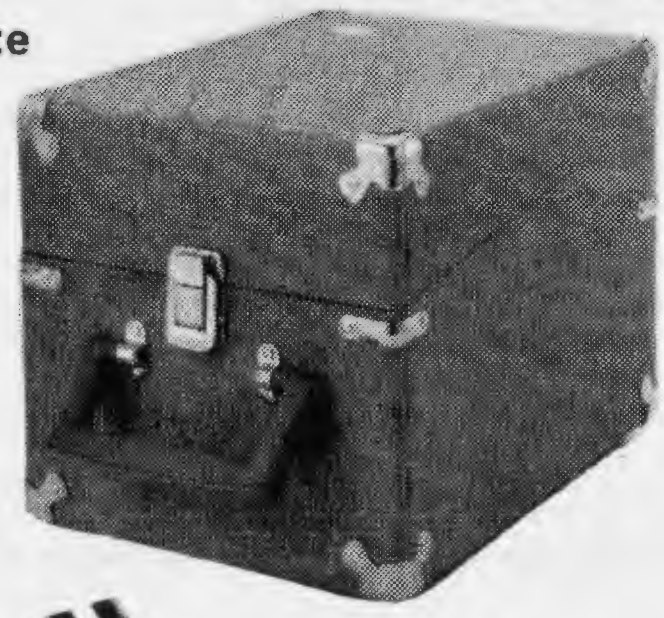
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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I have met many nice people (through square dancing) and am looking forward to meeting many more. It is wonderful to see people who enjoy something their pioneer relatives enjoyed before them. This is truly a form of entertainment that should be kept alive. It will continue to exist if people like you are there to back square dancing. I am 19 years old and work fulltime. I have been square dancing about two years . . . I have to drive about 23 miles one way to square dance. I am a member of Capital City Stars, Montgomery, Alabama.

Carol Ann Floyd
Mathews, Alabama

The fun you've had already with this activity is only a sample of the pleasure you will have with new friendships and continuing fun through the coming years. — Editor.

Dear Editor:

It's time to give thought to the beginners square dance classes. To be more sure there will be less dropouts, I suggest that the price of $25.00 be charged for 20 lessons per couple

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Al Young
Duncan, B.C.

We like your suggestions on the payment program for beginner classes. People are accustomed to paying in advance for ballroom dance lessons, gym classes or other things of this type and if they have a prepaid investment in a program there's a fairly good chance that they'll protect this investment by regular attendance. Thanks for writing. — Editor.

SMALL COMPLAINT DEPARTMENT

Dear Editor:

My wife and I are in our mid-thirties and we have a thirteen year old daughter who is also a square dancer. Our gripe is—whenever your magazine and others depict square dancers on your covers, the dancers are always approaching senior citizenry. What is wrong with de-

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picting teens, people in their twenties as well as those in their thirties and forties? It's pretty hard to get young people into the movement when all we do is show older people dancing. Nothing against the older (we'll be there ourselves someday) but square dancing covers a wide spectrum of life, not just a small portion.

Bernard J. Fiegel
Silver Springs, Md.

Dear Editor:

I spent four years square dancing in college before I became aware of square dance clubs. I am amazed that in some areas the dancing groups should be so unaware of each other. For single clubs especially, the college class is the ideal place to recruit new members. Most four year colleges and many junior colleges offer programs in dancing. If you are working in the evening and want to dance, the schools are the only place that I know of where you can go dancing during the day. . . . Not all colleges specialize in teaching square dancing, so you may have to do some searching to find the class that suits you. However, if you do


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find an advanced class, be prepared to do some fast dancing. Like most young people, college square dancers like their calls "hot and fast".

SN William Wells, USN
San Diego, California

Dear Editor:

We have two real nice square dance clubs here (Okinawa), one of which I am calling for called the "Red Hots". My wife and I, with the assistance of several parents, started a pre-teen club and we have 31 students . . . this is a very interesting challenge. Nobuko (my wife) and I have been invited by the Tokyo Callers Association to be their guest at the Japanese 10th Annual Convention which will take place near Tokyo. Other guests will be Prince and Princess Mikasa along with Mr. Yanagita. Chairman of the Japanese Dancers Association. If anyone asks about square dancing here feel free to send them my name and address . . .

Nobuko and Arnold Strebe
18 FMS Box 12758
APO San Francisco 96239

Dear Editor:

I just received my SQUARE DANCING for the month of July . . . when I read a letter from Mr. and Mrs. Stanley Grossberg of Seattle about our club, Madrid Squares. Needless to say we thank Mr. and Mrs. Grossberg for their kind remarks and were delighted to read that our group is most enthusiastic and even with only 2 years dancing experience can hold up with any group, and most of all that we were friendly. The majority of us, including the caller and his taw, learned to dance at Torrejon. Most of us know nothing about square dancing except what our caller or teacher told us or what we have read. We do believe that

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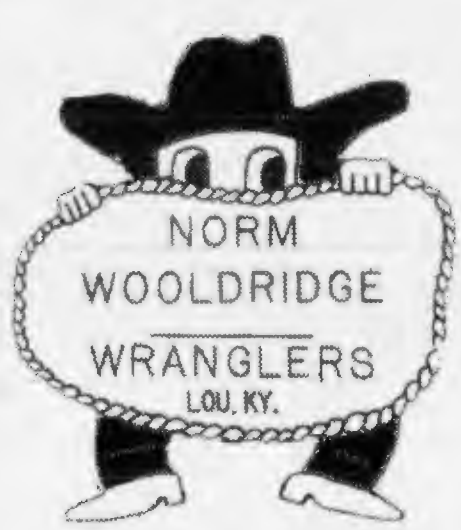


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square dancing is only an incidental part of our activity. We like to feel that being friendly and enjoying being with others is the primary thing and if we just happen to know how to square dance so much the better. We do enjoy square dancing and the friends it has brought into our life. We think that's what square dancing is all about. As a caller's taw, I extend an invitation to all square dancers to visit Madrid Squares. We are the only operating club in Spain, I believe, and we have to travel 1,000 miles to dance with the nearest club. Most especially we invite visiting callers.

Betty J. McDaniel
Box 3264, APO New York 09283

Dear Editor:

Received the magazines (sample copies) just in time to take them to the Festival at Hampton, and my wife said, "You're crazy. You will never get rid of all of those books down here." Well, they lasted perhaps 15 good strong minutes. I hovered about the ticket line asking, "Do you take SQUARE DANCING Magazine?" Three out of five answers were,

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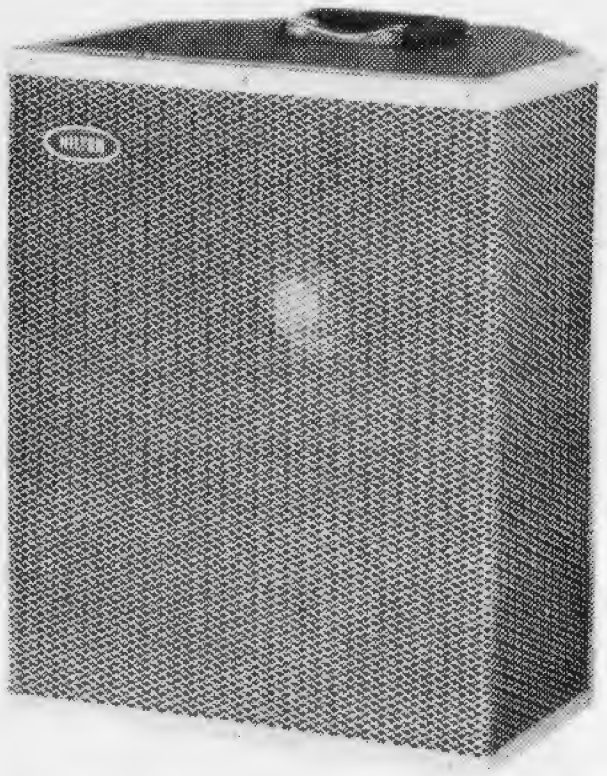
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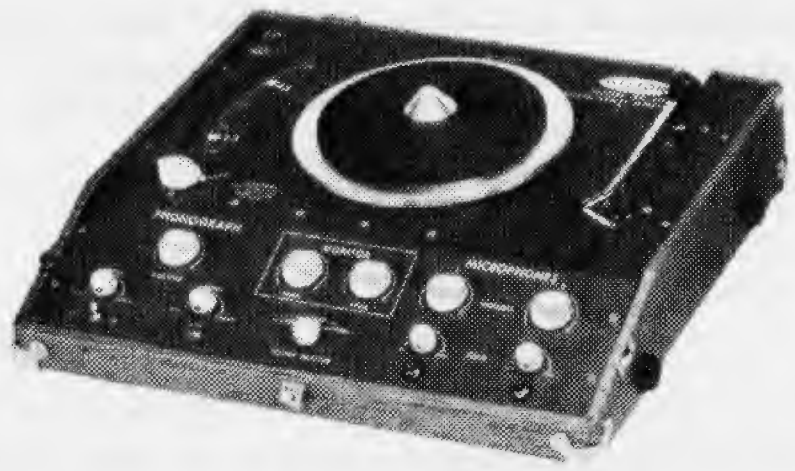
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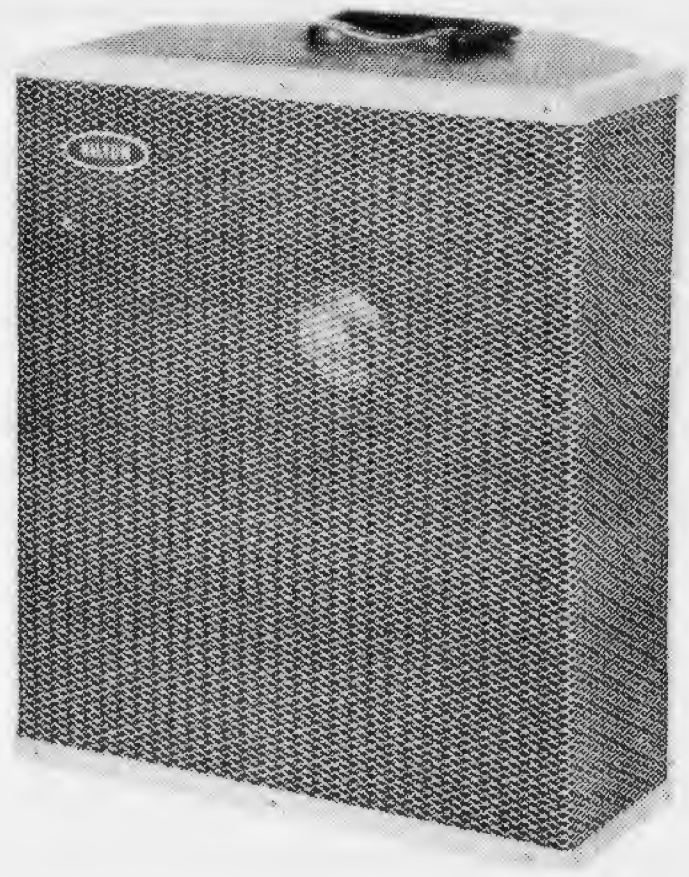
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J. H. Thompson
Mechanicsville, Virginia

Hey now, what a nice report! We do have a proud streak when someone tells others about SQUARE DANCING and we do appreciate it. —Editor.

Dear Editor:

At a recent convention here in Canada, slacks, pant suits, blue denims and shorts were worn quite often at the daytime dances, workshops, etc. Last Saturday mini dresses and hot pants made their appearance at one of our square dances. At a week-long or weekend dance, on the last morning most people are packing to leave and a very relaxed and informal dance is usually programmed for all to say their farewells. Slacks and shorts are very acceptable at this time, but at regular square

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dances — NEVER! I hope the callers will take note and use their influence to discourage this trend of dress in our activity. I notice your comment on dressing for the dance on page 69, May '71 SQUARE DANCING, and on page 67 there appears an ad for men's short sleeved shirts. As you have so often expressed —long sleeves are a must for the men, why advertise short sleeves?

Millie Christie, London, Ontario

Yep, who wants square dancing to be just like any other activity? Most folks feel that it's something special and dress to prove it.—Editor.

Dear Editor:

I want to express my appreciation to you for sending the copies of SQUARE DANCING so our new dancers and club members as well will have a chance to see and enjoy your magazine. It is a real fine book and we can look forward each month with new anticipation as it's always great! The group was so anxious to see it that it was hard to keep them on the floor dancing. That is really something as they are usually "up and ready" for all of them.

J. K. and Genevieve Fancher
Harrison, Arkansas

Dear Editor:

The Northern Ontario Square Dance Association wish to say farewell and happy dancing to Earl and Marie Bowles who will be making their home in the Vancouver area. Earl, a great teacher and caller, did a lot for both square and round dancing in the short time he was in North Bay. Our association will miss one of our strongest supporters and leaders. To Earl, Marie and family, all of your friends wish you success and happiness in your new home.

Tim and Dorothy Brennan
North Bay, Ontario

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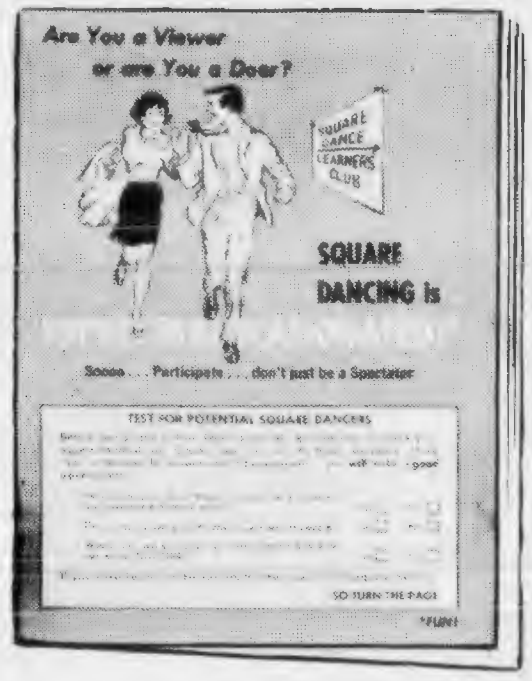
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IN MEMORIAM

Grand Squares of Pennsauken deeply mourn the passing of Ruth Seidelmann, wife of their caller, Frank Seidelmann. Devoted to square and round dancing and a talented partner for Frank, Ruth will long be remembered for her vivacious personality, her kindness, her warm and loving nature.

CREATING A GOOD IMAGE

Many times occasions arise when square dancers are given the opportunity to make an impression on the people in their local area and at the same time create a good image for square dancing. A case in point is the project undertaken by the Beaux and Belles of Macon, Missouri. Two years ago Macon was granted a new post office and the old building was turned over to the County Extension Center. Since the Council did not have provisions in the budget to take care of the costs of remodeling the building, square dancers went into action. A drive was put on to lower the 20 foot ceiling and improve the acoustics. Beaux and Belles were fortunate to number among

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their members an architect, several building contractors and some very capable workmen who were willing to do their part. The local newspaper gave publicity to the project while the work was in progress and later when the building was finished. So now the area is aware that square dancers do more than dance, eat and have fun. They are an important segment of the Macon picture and can do their part in community affairs.

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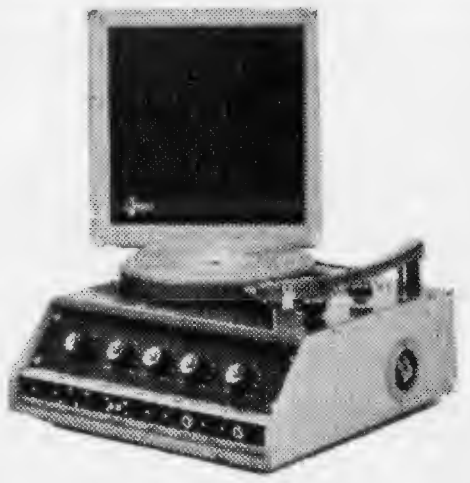
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that we'd like to take her along with us. Her answer was, "Well, let me tell you — it's a real pleasure to serve square dancers. You're such a happy group, so happy with each other and the whole activity that you give us happiness too. Most of the time we have guests here who are down on the whole world — all week — and they come here with a chip on their shoulders, unhappy, miserable, and determined to make everyone around them the same way."

Herb and Monica Seitz, editors of Script-O-Squares in N. Tonowanda, N.Y., when writing the above story added the following comment: Another plus factor for square dancing? We thought so, DON'T YOU? Besides enjoying the activity ourselves, if we can leave people with that kind of feeling about square dancing and square dancers — maybe we'll find more dancers too!

THEME FOR A DANCE

Sometimes it is difficult to come up with a theme for a special dance. The Barker's Point Swingers and Oromocto Pioneers of New Brunswick solved this problem by holding a

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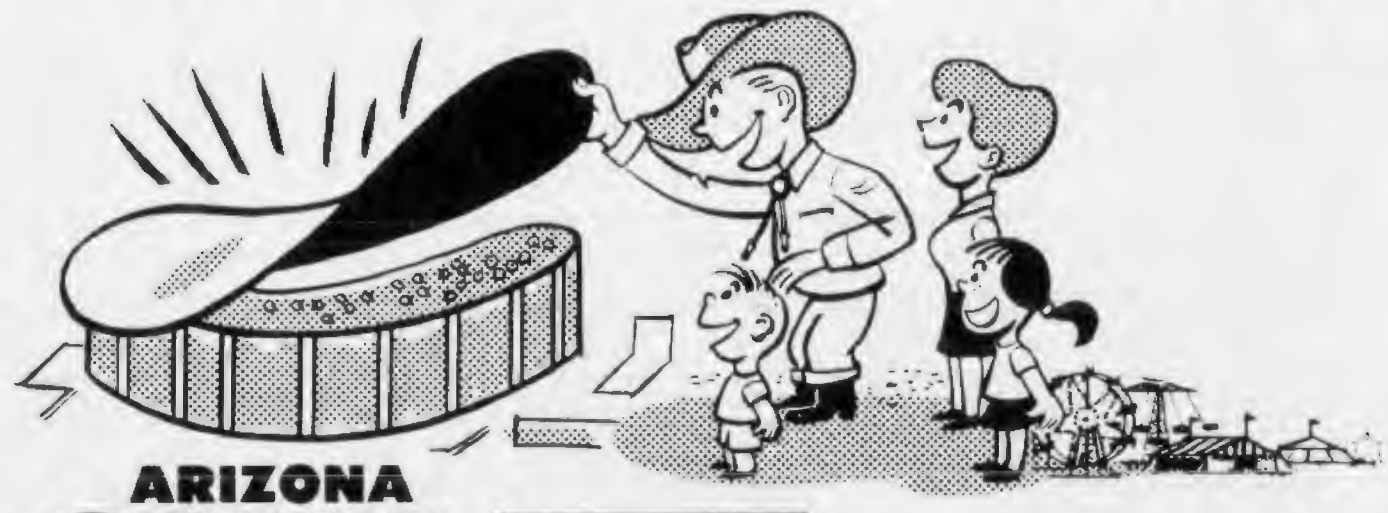
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OCT. 28 . . . THRU NOV. 7

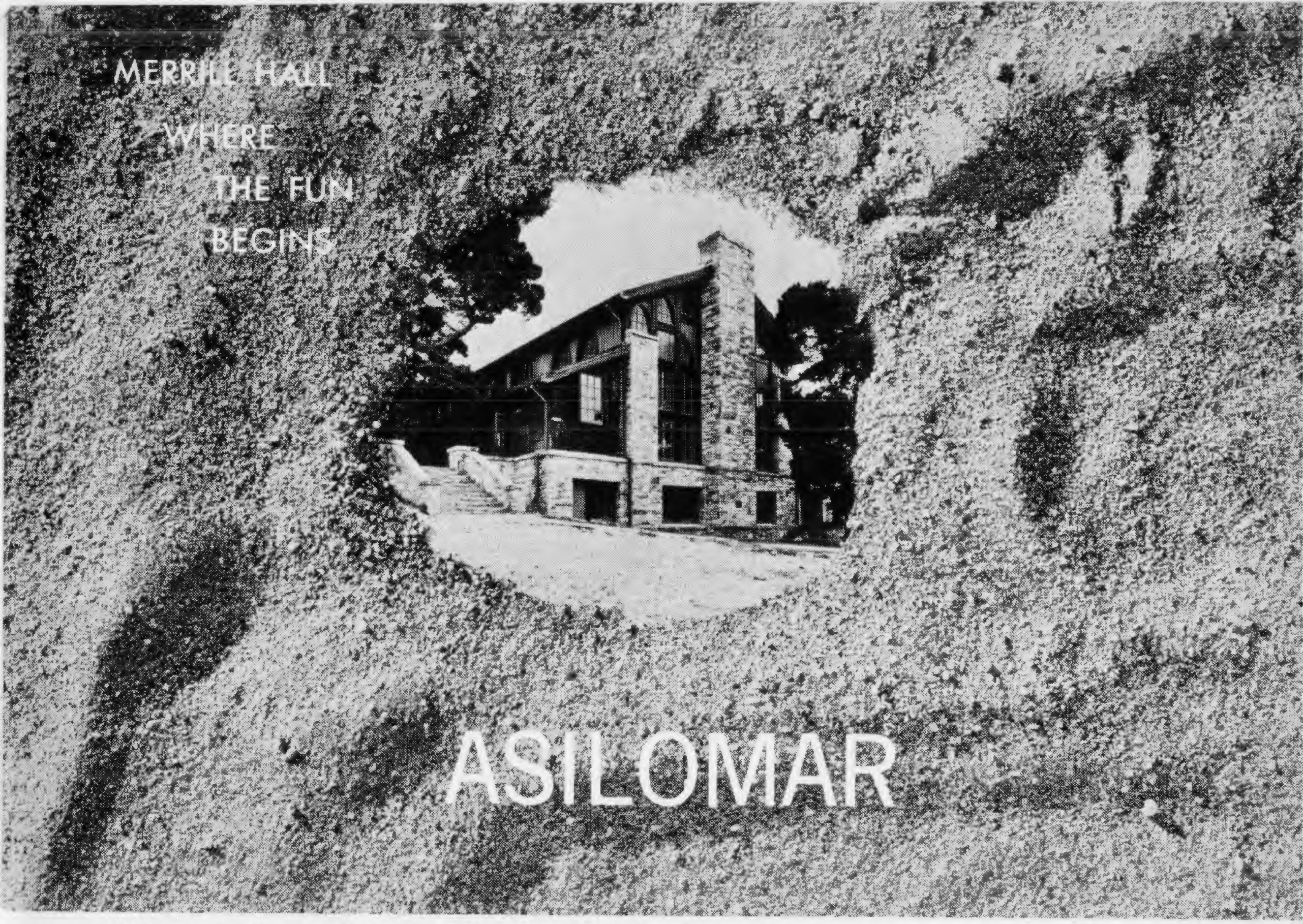
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The weekend and week long (regular) sessions for February 1972 are completely sold out. The callers/teachers for these two institutes include Marshall Flippo, Frank Lane, Bob Page, Willie and Vonnie Stotler and the Osgoods. The Summer 1972 Asilomar scheduled for July 23 through 28 has on its staff Don Armstrong, Bruce Johnson, Arnie Kronenberger, Manning and Nita Smith, Bob Van Antwerp and the Osgoods. Brochures for this session will be sent out after the first of the year. If you have previously attended an Asilomar you will automatically receive a copy of the brochure. If you would like to be added to the mailing list please send your name to:

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Ground Hog Day Dance. A new fun badge called "The Ground Hogs" was designed by Mrs. Isabel Meade for the occasion. The badge depicts Mr. Ground Hog emerging from his hole against a background of snow, blue skies and pine trees. The affair turned out to be so successful that plans have been made to have the Ground Hog Day Dance an annual event.

SQUARE DANCE WEDDING

A square dance barn in Harker Heights, Texas was the scene for a lovely wedding this past summer. Dancers decorated the barn in blue and white. The bride, Nancy Normand wore a white square dance dress trimmed with pearls and a white shoulder length veil. Her attendant wore a light blue square dance dress. The groom, Grandville Sprayberr, Jr. was attended by his twin brother. The grand march began at 7:45 with the guests entering two by two, forming into fours, and then eights, making rows on each side of the barn to form an aisle for the bride and her father. After repeating their vows the bride and groom squared up with their guests for one tip before



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The dancing bride and groom.

cutting the wedding cake. The cake was also decorated in blue and white and was placed on a table which was covered with white net and featured a blue skirt.

CARL VOLTZ

One of the colorful individuals in this field of modern square dancing, Carl Voltz passed away in Ohio from injuries received in an automobile accident this past August. Carl and his wife Marion devoted endless hours to the activity while stationed with the military in Germany. His participation in West Berlin civic activities helped to strengthen German-American bonds through square dancing. The Voltz' who had been planning to attend the Overseas Dancers reunion in Colorado had three children, the fourth was born just following Carl's passing. Our deep sympathy to Marion, the children and their many friends.

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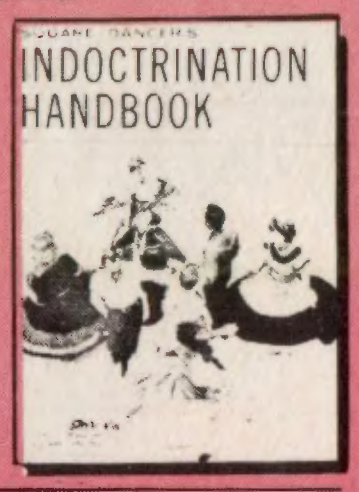
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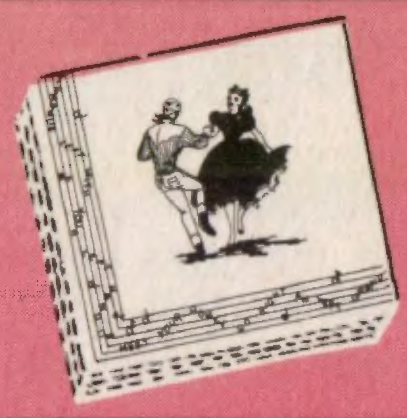


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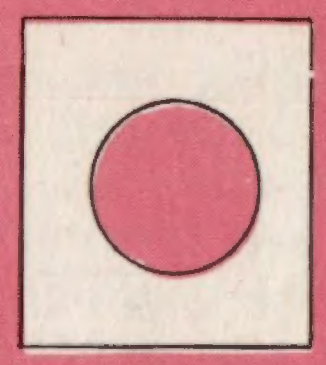
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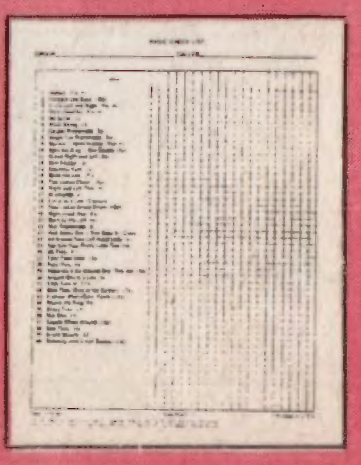
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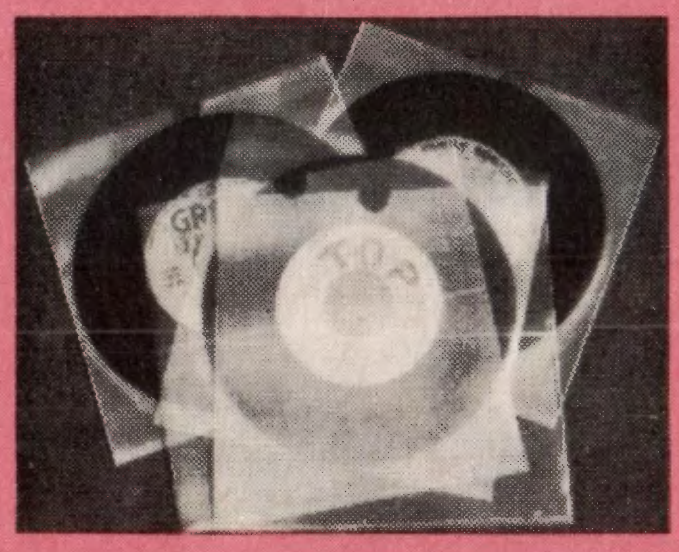
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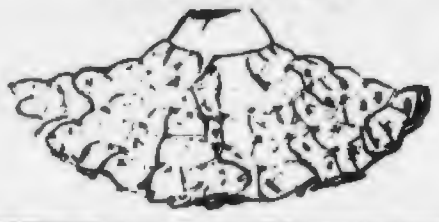
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Gordon Pierce



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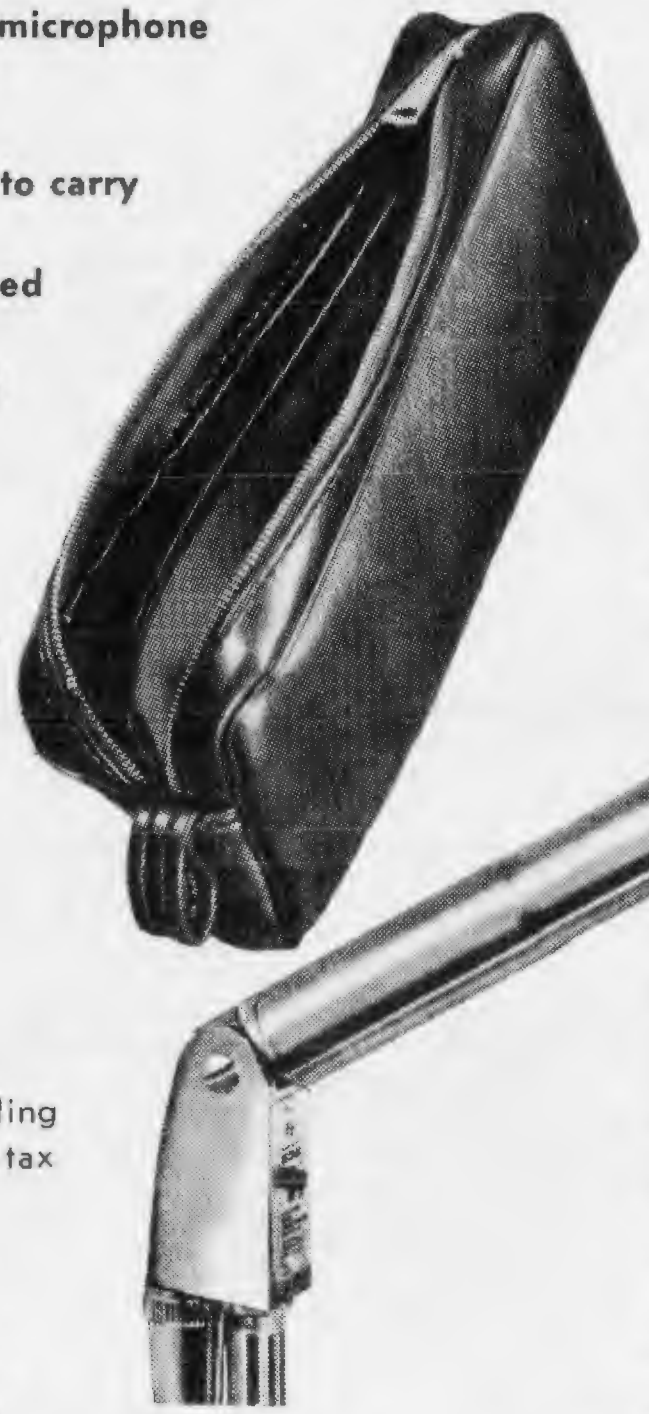
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Dance Convention held in St. Paul, Minn., in 1963, passed away August 13. As an active member of the National Convention Executive Committee Gordon devoted endless hours to the Convention idea and to square dancing in general. Square dancers join in extending their sympathies to Mable and members of his family.

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"Ed made such a real contribution to the square dance world in so many ways. He helped to keep the program on an even keel." *Gilbert and Elsie Kerkhoff, Kenosha, Wisconsin.*

"I remember vividly the night Ed and I talked in the wee hours of the morning down at the Washington Festival. We sure covered a lot of ground that night, and I could never repay him for all the help that he gave me. Ed certainly was one of the finest leaders in our square dance movement and I'm sure that without his thoughts and ideas, inspiration and leadership, square dancing would not be what it is today." *Dave and Barbara Hass, East Hampton, Connecticut.*

"Ed's influence on our lives as square dance instructors and just plain people, has been immense. Many, many times the things he said or taught have come to mind and helped solve leadership or dancing difficulties. We have been to three of his training sessions and feel

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we have just barely scratched the surface in the things he tried to teach us. The past year 'twas one of the best for us and this can be directly attributed to Ed's training." *Ray and Afton Granger, Mazula, Montana.*

". . . there is so much of him in every square dance activity in the world." *Don and Marie Armstrong, Port Ritchey, Florida.*

"Ed was one of the beautiful characters in the square dance world—loved and admired by all." *Kirby Todd, Marseilles, Illinois.*

"The history and philosophy of square dancing that he presented to us in those sessions has stayed with us and helped us many times. We have often felt that we have stayed in square dancing and calling for this long because of the influence that Ed had upon us. His activities in this field did make others more appreciative and aware of what we all owe to the square dance movement. We just hope we can convey some of this feeling to the dancers that we introduce to square dancing in our classes over the years." *Keith and Gloria Schiewe, Portland, Oregon.*

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